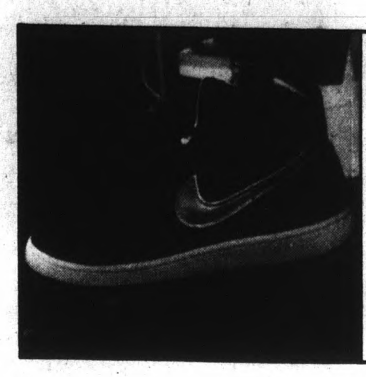
Video artists: from rats to riches

See page 3

Carol Doda still reigns as strip queen

See page 7



Shoes glorious shoes

See page 6

San Francisco State PHOENIX

Volume 37, No. 6 — *The Award-Winning Student Newspaper* — Thursday, Oct. 3, 1985

Colleen Murphy (9) and other Gators celebrate after Friday's unusual win against UC Davis (see story page 11). The volleyball team hosts Sonoma State tonight at 7:30 in the main gym. (Photo by John Howes.)

CFA contract negotiations

Faculty wants fewer classes

By Cameron Galloway

The California Faculty Association demands a reduction in workload as part of the new contract it will negotiate with the California State University system later this month.

CFA, which represents all 19,000 CSU faculty members, also wants a 15 percent pay increase across the board, job security for non-tenure track lecturers and more money for professional development. Professional development refers to activities that update an instructor's knowledge and skills.

These are the "most important" issues on the extensive list of CFA demands, according to Ann Shadwick, statewide CFA president. The union wants to change approximately 80 percent of the existing contract, which covers all 1,786 SF State faculty members as well as statewide faculty.

Currently, the full-time faculty is required to teach 24 units per semester. CFA wants that load reduced by three.

Faculty members are paid as if they were doing the same amount of work that was required by colleges in the 1940s, said Bill Littell, a delegate from SF State to the statewide negotiating team. A modern university, he said, requires instructors to do research, to publish and to do university and community work. "The workload wasn't always so heavy," he said.

Mina Caulfield, another delegate from SF State, said she feels the workload interferes with an instructor's performance in the classroom.

The 15 percent pay hike would make up for the years of inflation during the 60s and 70s when the faculty received no wage increases, according to a CFA newsletter.

The union also wants to establish a "revolving contract" between the university and lecturers.

The proposal will require the university to offer lecturers a one-year contract after they have worked

See CFA, page 12.

Reggae dub poet lashes out against oppression

By Jana Salmon-Heynamen

He was dressed like a lion, wearing the black garb of poverty, despair and outrage, haloed in a silver-streaked mane of dreadlocks. He spoke with a prophet's power and vision reminiscent of a Jamaican Bob Dylan. The poet's name is Mutabaruka, and his verse is profound.

Performing yesterday at the Barbary Coast in a poetry reading/concert, sponsored by Associated Students Performing Arts and the Poetry Center, Mutabaruka awed and inspired the 200-member audience with poetry of anger and protest. He recited, chanted and almost sung in a thick Jamaican dialect.

Although considered a reggae dub poet, Mutabaruka performed without the music of his scheduled backup band, Jah Kingdom. Still, his poetry fueled the audience's emotions with verses dealing with themes of racism, religion, poverty and oppression.

In one poem, "Prisoner," which strikes out against all forms of oppression, Mutabaruka said, "You ask me if I have ever been to prison . . . Yes, I am still there trying to escape."

Mutabaruka — a Jamaican telephone technician, once known as Allan Hope — said he began writing poems in the '60s as a response to the political awareness of the times. We are presently experiencing a resurgence of political awareness through the anti-apartheid movement, he said.

"It was a poetry to express what we feel inside," said Mutabaruka, who has published three books of poetry and released two albums of Jamaican dub poetry. He said the music is built around the lyrics of his poems. His dub poetry is a fusion of verse and music that combines heavily accented raw verse with the hypnotic beat of reggae, rooted in the traditional chant and call response of slave songs.

"We use the poetry as a weapon, as a tool to inspire people's awareness and thought so as to do something about their situation," he said.

Mutabaruka (Photo by Lloyd Francis Jr.)

Mutabaruka demonstrates that poetry can indeed be an effective, powerful weapon as evidenced by the clapping and calls of the audience that ranged from groomed women in skirts and pumps to punk rockers.

Mutabaruka follows in the footsteps of Jimmy Cliff, Marcia Griffiths, Desmond Dekker, Burning Spear and the Maytals.

During a question-and-answer period near the end of the reading, Mutabaruka reiterated the pressing themes of his poetry, especially stressing the evils of American capitalism in Jamaica and the racism presently in South Africa. Elucidating the poverty and oppression in Jamaica, he described how roaches and families crowd together in one room, where even poor people make love differently than rich people, he said.

Still the poet has humor. When asked if women are oppressed in Jamaica, he said, "I don't know about the American thing, but in Jamaica, men cook."

In one of Mutabaruka's most powerful pieces, "De System," he chanted, "De system is a fraud . . . De system is a graveyard . . . De system is a grief."

Senate approves bachelor's degrees

By Elizabeth Khachigian

SF State's engineering division moved one step closer to implementing three new bachelor of science degrees for next fall after its proposal was approved by the Academic Senate last Tuesday.

The proposal, which would affect 800 engineering majors in the School of Science, needs to be approved by President Chia-Wei Woo, the California State University Chancellor's Office and the Board of Trustees before it can be implemented.

At its meeting, the senate also debated but delayed action on a proposed new regulation for graduation requirements and discussed the provost's plan to reorganize the Academic Affairs office.

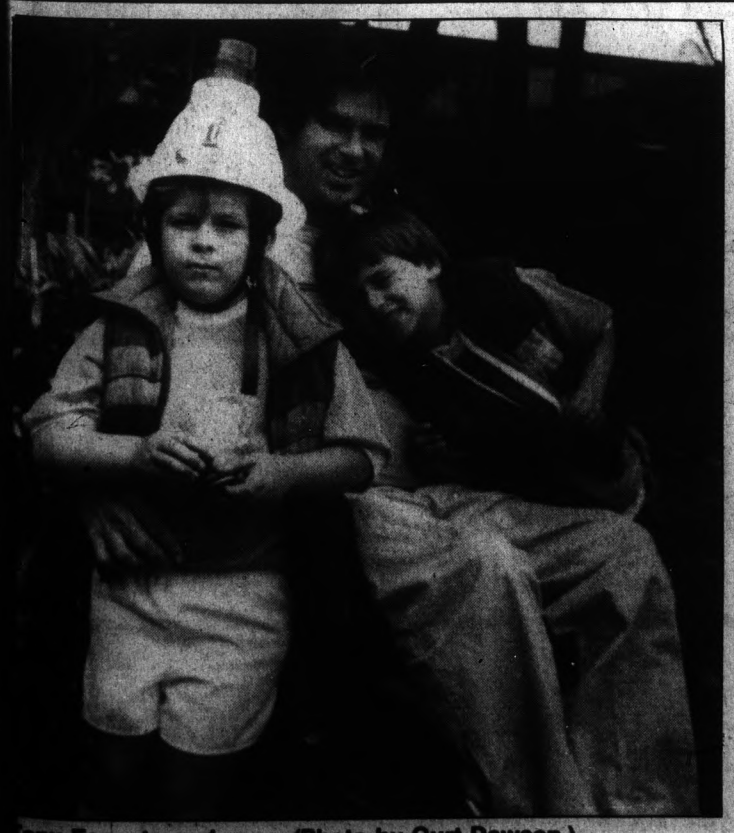
The proposed bachelor's degrees in civil, electrical and mechanical engineering are designed to indicate the graduate's engineering specialization.

The three degrees are "outgrowths of the existing single degree program in engineering," according to the division's proposal to the senate.

Currently, the 99-unit program, which contains a 62-unit core including mathematics, physics and chemistry, offers students a bachelor's degree in engineering only, without recognition of the student's area of specialization.

The engineering program would maintain its present curriculum, but students would graduate with an engineering degree incorporating their emphasis.

See Senate, page 12.



ony Esposto and sons. (Photo by Curt Dawson.)

Wheelchair athlete brings home the gold

By Curt Dawson

Tony Esposto would rather this article did not focus too much on him, but that's a tall order in light of his recent accomplishments.

The SF State student entered seven events in the Fifth National Veterans Wheelchair Games in August at the University of Maryland.

Esposto won six gold medals.

He blushed hard when told that his deeds make him one of the top wheelchair athletes in the nation. Esposto, 37, and a San Francisco native, said he'd prefer that attention go to disability awareness.

"There's more to disability than meets the eye," said Esposto, a quadriplegic since a September 1983 motorcycle accident left him with a cervical spinal injury.

With his spectacular success at the Games, he has re-established a link with his childhood in the Excelsior District. A 1966 Balboa High graduate, he was one of those kids who hung around the playground almost continuously, playing all the sports he could.

Now Esposto is an athlete again in a big way. He won golds in archery, table tennis, two swimming events (25-meter breaststroke and backstroke), and the 800 and 1,500-meter dashes.

He barely lost the shot put. "About a centimeter or so," he said with a chuckle.

Esposto, in his first Games, was rated as Novice C-1 because he has use of his body from the chest up, along with the top of his arms and hands. His handshake is firm, but his left hand has less power. A ligament transfer operation, scheduled for this December, should equalize this and improve his grasping and pinching ability.

"I'm luckier than most quads," Esposto said.

"He knows what he's done," said Vicky Wolf, a nurse at Palo Alto Veterans Hospital who organized the local contingent of the Games. "He doesn't need to be shouting it from the street corner."

Indeed, Esposto has come back a long way. He joined the Navy in 1968, touring Okinawa, the Philippines and Vietnam during his four years. "I made it through Vietnam and everything," he said, only to be felled 12 years later on his way to an electricians union meeting.

By then he was married with two infant sons. "It's the biggest challenge I've ever faced — being disabled and keeping my family together," he said.

"After a spinal cord injury, it's like someone telling you you have cancer," said Wolf. "There's anger, depression. Some deal with it better than others."

For Esposto there were dark days, rock bottom times. "I've never done anything rougher than sitting in this chair," he said.

His friends and co-workers rallied, selling enough raffle tickets to buy a wheelchair-equipped van, but Esposto was still months away from a decent frame of mind.

"My first year and a half was pretty rough," he said. "Things are about 10,000 times better than they were, but there are still rough times."

He began to see sports as something to work toward. "I've always loved athletics, and when I got hurt I didn't think I could do much except push a manual chair."

He trained for the '84 Games, but an infection kept him out so he aimed for this summer. Archery at Golden Gate Park. Pushing around the track at San Jose City College. Ping-pong at SF State.

"I was afraid to swim after my injury," said the former Navy scuba diver. He regained confidence this spring at the Recreation Center for the Handicapped, near San Francisco Zoo.

Then on to the Games with 17 other athletes from Northern California. It was an intensive three days for Esposto — when one enters the maximum seven events, it's

See Esposto, page 13.

Dorm residents get threatening calls

By Dave Harlander

Four reports of threatening and obscene phone calls to dormitory residents were made to the Department of Public Safety this week. One call was the second in two weeks from someone claiming to be a member of a group called the "Circle of 12."

According to a DPS report, around 9 a.m. Thursday a resident of Mary Park Hall received a call from someone who asked for her by name. The caller said his name was Brian Lee and that he was a member of the Circle of 12.

According to the report, the caller told the student if she answered his questions she would never be called again, but if she didn't answer, "two guys would hold her arms, and two would open her legs." The student hung up.

A previous call from a person claiming to be a Circle of 12 member was made Sept. 12. According to a DPS report, someone called a Mary Park Hall resident around 8:30 a.m. and asked whom he was talking to. The student told the caller her name, and he said, "Just the person I wanted."

The caller told the student he was speaking on behalf of the Circle of 12 and said that if she didn't answer questions the Circle of 12 would gang rape her. The student said she would comply, and the caller began asking about her sexual preferences and whether she masturbated.

The caller told the student to wear a dress with no underwear for a meeting with a Circle of 12 member. He said the group would gang rape her if she didn't behave. The student described the dress she would wear before hanging up, and later contacted DPS.

In another case, a resident of Verducci Hall received a call around 2:30 a.m. Sunday from someone who asked for her by name and asked what kind of clothes she was wearing.

Also on Sunday someone called a room at Mary Park Hall four times and told two people who answered the calls that they were going to die.

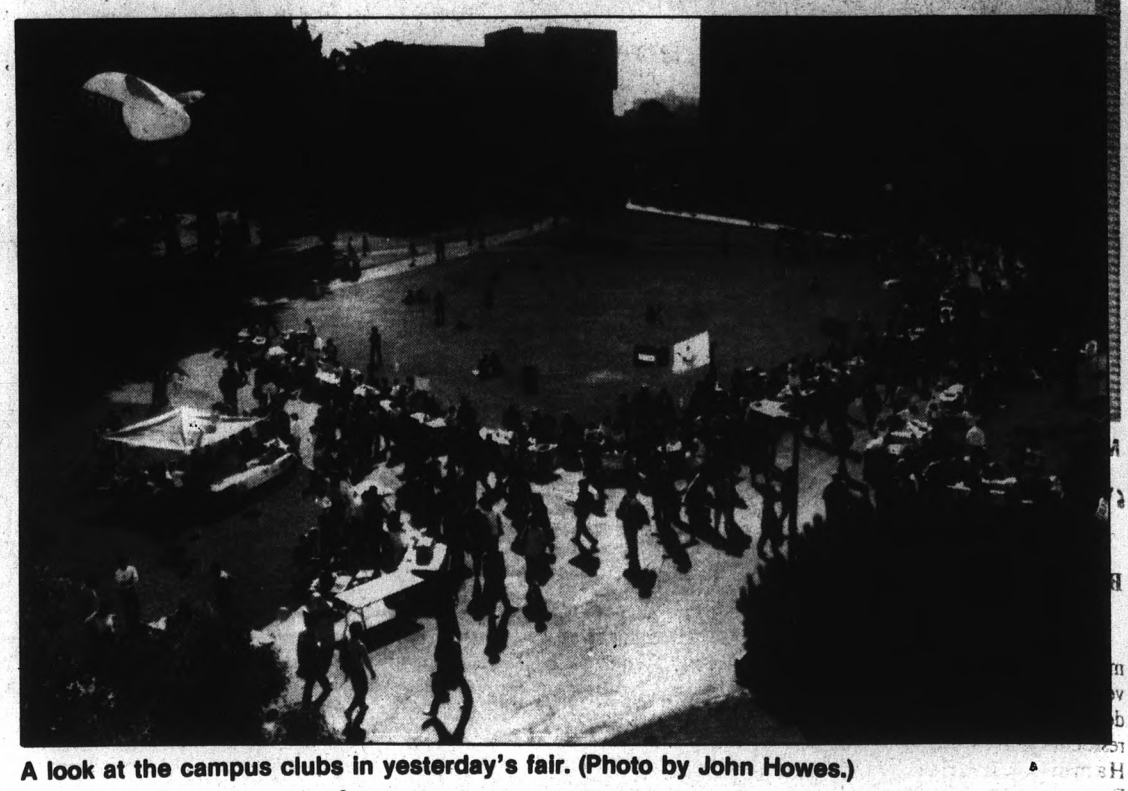
Another room at Mary Park Hall was called on Sept. 23, 24 and 26. The residents heard only heavy breathing on the first calls, but during the last the caller said, "I'm playing with myself," and hung up.

Help the harvest

The Nicaraguan Exchange is organizing a Third World brigade to assist in the Nicaraguan coffee harvest from Jan. 4 to 18, 1986. Scholarships and fund-raising assistance will be available. People interested in showing "solidarity with the Nicaraguan people and who aren't afraid of hard work" are encouraged to sign up. For more information, contact Gloria Alonzo at 626-2239 or the Nicaraguan Information Center at 549-1387.

Clubs seek members and funds at fair

By Donna Kimura



A look at the campus clubs in yesterday's fair. (Photo by John Howes.)

The Activities Fair has been held for more than five years as an opportunity for student organizations to recruit new members and raise a little money selling food and other items on the SF State main lawn. But this semester, some campus clubs are looking at the two-day fair, which ends today, as an opportunity to compensate for cuts in their budgets.

The Associated Students budget for campus clubs has stayed at approximately $50,000 for the last six years, but with more organizations competing for the same money each year, less money is going to each club, said Margaret Valencia, chair of the AS Finance Committee.

This year, 87 clubs received funding from AS, compared with 69 last year. Clubs received up to $3,100, with an average of $580. Allocations were based on the number of activities and expenses planned for the semester.

"The fair is very important," said Gerry Igtanloc, head coordinator of the Pilipino-American Collegiate Endeavor. "All the money we have from AS is not enough to cover the cost of our activities."

The PACE club hopes to raise money for a cultural day and for guest speakers later in the semester.

Igtanloc expects this year's fair to be competitive, with more clubs selling food than last year.

"We have been planning for the Activities Fair for two weeks. You just can't sell hot dogs anymore. It's business," he said.

Approximately 90 clubs are participating in this week's fair compared with 80 last year, said Charles Russell Natson, director of student activities.

Natson said, however, that clubs do not need to compete for students' spare change at the fair.

"There is enough money to go around," he said.

Rafael Martinez, student activities coordinator, adds, "I definitely see people trying to get money." He said, however, that recruiting is especially important in the fall semester and that once clubs build up their membership they can then concentrate on fund raisers.

The Korean Students Association hopes to raise money at the fair to help finance a Korean language class, said Anna Lee, a KSA spokeswoman.

"We need the money," she said, "but mainly we will have recruiting rather than fund raising." Most of the members of KSA are juniors and seniors, so the association will need members to replace them when they graduate, said Lee.

The KSA received $2,200 from AS this year, about $1,000 less than last year, said Lee. To compensate, KSA hopes to raise money at the fair and hold other fund raisers during the semester, such as coffee and doughnut sales.

Many campus clubs have been organizing fund raisers since the summer.

Martinez said reservations to hold fund-raising dances in the Student Union are already filled for the semester.

Some clubs, including the Lesbian-Gay Alliance and the Greek Students Club, said in the past they have not earned much profit from the fair, so they participate mainly to promote their groups.

Correction

In the Sept. 26 issue, Phoenix reported that 70 students had signed a petition supporting the continuance of a catering operation being run on 19th Avenue. The actual number of signatures on the petition was 600 at the time. Phoenix regrets the error.

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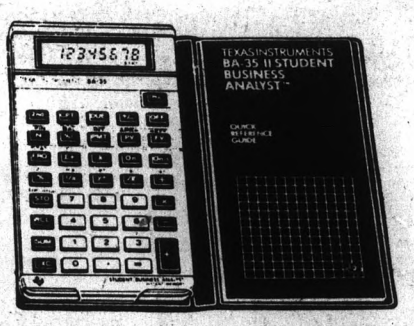

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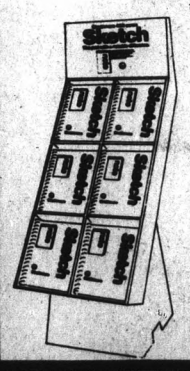

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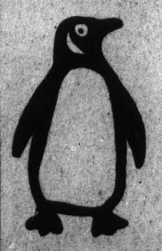
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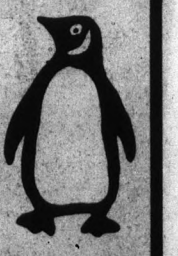


FRANCISCAN SHOPS—MORE THAN A BOOKSTORE—MAIN FLOOR STUDENT UNION

Mark Culbertson and his video. (Photo by John Howes.)

'Vat Rats' on video

By Gayle Passaretti

The press release for the six-minute video "Vattus Rattus Norvegicus" describes it as a fast-paced documentary of the remains and residents [the "vat rats"] of the Old Hamm's Brewery in San Francisco's Mission district.

The release also says the 1984 video is set to the song "Fascists Eat Donuts" by Pop-O-Pies, a punk group that rehearsed in one of the building's empty vats.

But what it doesn't say is that this first attempt at video art by Mark Culbertson, SF State associate director of Associated Students Performing Arts, gives us a slice of a world that no longer exists.

The self-named "vat rats," an assortment of young people Culbertson characterized as musicians, runaways, and their friends, lived in the brewery for approximately four years until the building owner evicted them in early 1984.

Whether the vats were actually rented to the "vat rats" is unclear. What is clear is that the section of the building that once housed them is now demolished.

"Vattus Rattus Norvegicus" is one of many films shown as part of Video Refuses, an Alternative Video Festival, held through Oct. 9 at the Student Union Art Gallery.

Culbertson, a musician with a master's degree in music composition, admits he had no film experience before making the video. But with the aid of friends knowledgeable in film techniques, a girlfriend who had access to a video lab and approximately $700, the "vat rats" were immortalized on 16mm film in January 1984. By July, Culbertson had transferred the film to video.

The video's rapid succession of angled graffiti-filled walls, pale people emerging from huge vats, anonymous skateboarders, and young women playing with rats, collides with images of a baker frying donuts in a small vat of oil.

The Pop-O-Pies supply the video's only words: "Make those donuts with extra grease. This batch is for the chief of police."

Culbertson said he is influenced by industrial culture, "pop art made out of junk, and junkie images, like factories, decadent city waste, and a hell of a lot of rebellion against capitalism."

Noise as music is another industrial culture concept, and although the Pop-O-Pies' music couldn't be classified as noise, their droning, steady pulse pumped out images of assembly lines.

During the three days Culbertson and his crew filmed at the vats, some of his crew were sickened by the messy living conditions of the "vat rats."

But Culbertson relates the energy of the vats and industrial culture with the raw sense of power felt in places like the New York City subway.

"I'm open to weird, subterranean, underground settings," he said. "Hopefully it [the video] caught the beauty of the ugliness."

Video fest screened in Student Union

By Gayle Passaretti

Think about video art, and images flicker of Madonna star-brighting in a white room. MTV may be its best known format, but judging from recent and current Bay Area video festivals, video art reaches further into esthetic expression than Springsteen's arm could ever reach into an audience.

From Sept. 30 through Oct. 9 the SF State Student Union Art Gallery hosts Video Refuses (pronounced re-fu-say), an Alternative Video Festival. Each of the approximately 50 videos submitted will be shown continuously. Selected tapes can also be viewed at the Depot, Wednesday Oct. 9, 5 to 7 p.m.

Organized by San Francisco artists Nick Caldararo, Susan Kuchinskas and SF State graduate Alan Millar in response to the invitation-only policy of the San Francisco International Video Festival (SFIVF) held last weekend, Video Refuses showcases "emerging artists and those working in 'non-professional' (affordable) formats," according to Millar. Videos range from "abstract to documentary styles," he said.

'It's ridiculous that an artist should have to pay to get his work shown. Artists should be paid to show their work.'

Video Refuses tapes will also be shown from Oct. 3 through Oct. 9 at various San Francisco galleries and performance spaces, including The Next Club, 20 x 20 Gallery, Squiggle, Eye Gallery, Artist's Television Access, The Lab, Club Nine and Video Free America.

In the invitation for submissions, the founders of Video Refuses wrote that the SFIVF's invitation-only policy "reflects an elitist superstar approach to art video and reinforces techno-snobism." In contrast to SFIVF's $40 submission fee charged to all univited video artists, Video Refuses' submission fee was $3, which Millar said went toward publicity.

Millar argues that SFIVF's high submission fee prevented talented beginning artists from submitting to the larger festival.

SFIVF co-director Wendy Garfield did not disagree. It "was never our intention to show work that was not of a certain caliber," she said, "Our intention was to show established work." The fee was "extremely high on purpose" to "deter people who weren't serious," she said. Younger artists are "still trying to discover what they're trying to say," she said. The SFIVF is interested in bringing video art to the general public "who have no visual literacy and want to experience something new but non-threatening," Garfield added.

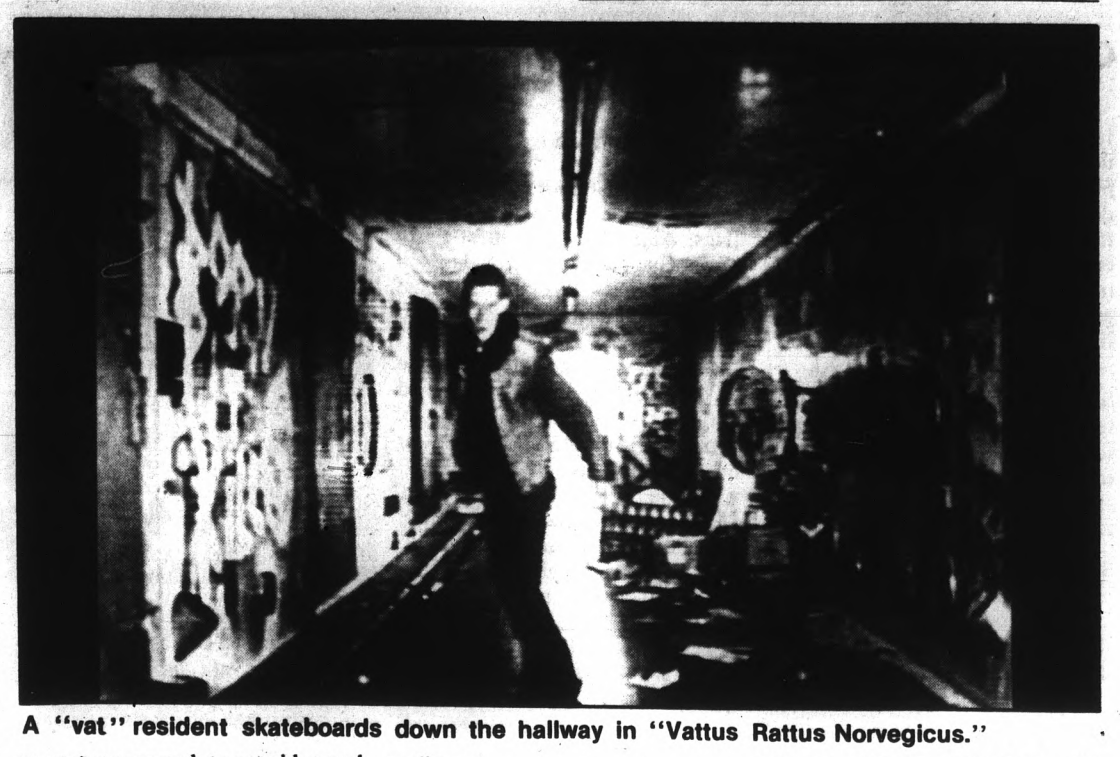
Millar, however, is not convinced of the need for such an exclusionary policy.

"It's ridiculous that an artist should have to pay to get his work shown. Artists should be paid to show their work," he said.

Garfield said the presence of an annual alternative video festival was "extremely healthy, as long as we're not in the same time slot," which might split the video viewing audience.

This year's audience may not be split, but by the time Video Refuses is over, viewers may be videoed-out. Last weekend's SFIVF followed on the heels of the even larger VideoFest held in Mill Valley the weekend before.

For further information on Video Refuses, call 346-4063 or 621-4487.



A "vat" resident skateboards down the hallway in "Vattus Rattus Norvegicus."

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Grad school info

Free workshops on opportunities for graduate study will be offered next week in the Student Union. Students who have never considered graduate school, as well as those planning to apply, are encouraged to attend the third annual event, said William Paul, graduate planner of Student Affirmative Action.

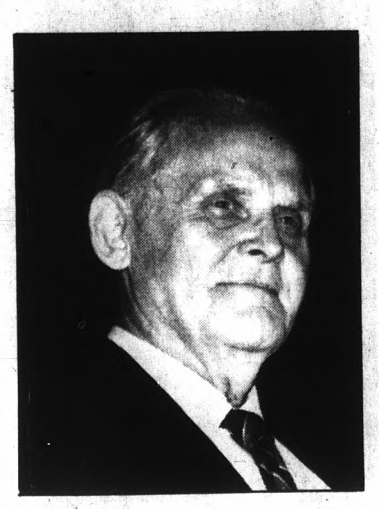
The workshops, held Oct. 7 through Oct. 10, cover preparation for and admission to graduate school, financial and career planning and opportunities for minority students.

The series begins Monday with the presentation of 40 graduate Equity Fellowships in the Barbary Coast at noon. The $1,500 fellowships are awarded to outstanding students from underrepresented communities.

Graduate Studies Opportunity Week is sponsored by the SF State Office of Graduate Studies and the Office of Student Affirmative Action.

Communist leader blasts Reagan

By Paul Kullman



Left: Gus Hall. Above: Symbol of the Communist Party, U.S.A. (Photo by Paul Kullmán.)

In a Berkeley auditorium lined with Communist posters and Soviet flags, American Communist Party leader Gus Hall told a crowd of 400 Saturday that, "We are in a most critical make-or-break three-month period now."

Seventy-five-year-old Hall spoke to the predominantly older crowd at the party's 66th anniversary rally about the upcoming U.S.-Soviet nuclear arms summit.

He said the Soviets have "opened wide the gates of peace" by ending all nuclear testing until January 1. Moreover, the Soviets have proposed a 50 percent cut in all nuclear warheads on both sides.

"These Soviet actions and initiatives have put the Reaganites into a tail-spin," Hall said. "They sound like a broken record repeating the same old meaningless cliches: Soviet propaganda . . . or it's not verifiable."

Why can't the "Great Communicator" trump the so-called Soviet propaganda? Hall asked. Simply because it is not propaganda, he said, but action, which the Reagan administration refuses to respond to.

On a recent trip to the Soviet Union, Hall said he was asked by Kremlin leaders how they could convince the Reagan administration that they are serious about putting an end to the nuclear arms race.

Hall argued it is the United States and not the Soviet Union that is committed to a propaganda war. The headline stories about the dangerous spy dust the Soviets allegedly used to track the movements of U.S. diplomats turned out to be nothing more than talcum powder, Hall said. And the yellow rain supposedly dropped by the Soviets in Southeast Asia is simply the doings of a unique bumble bee that empties its bowels on leaves once a month, he said.

Hall concluded that the intention of the Reagan administration is nuclear superiority over the Soviet Union. If the U.S. armed forces can't achieve it at sea, on land or in the air, they will do it in space.

"The challenge is, can the world and the U.S. people put enough pressure on the Reagan administration to meet the Soviet Union halfway at the summit," Hall said. "The focus of that pressure should be Congress."

Hall has been the party leader for 52 of the party's 66 year existence. In the last election he ran as the Communist presidential candidate with SF State professor Angela Davis as his running-mate.

The party had more than 100,000 active members during the 1930s. Now it claims around 20,000. According to a San Francisco high school teacher who asked to remain anonymous, the lower number of members is due to Communist discrimination. Although the party is legal, party membership can cause a grammar or high school teacher to be fired, he said.

Many rally participants didn't want their names printed or pictures taken for fear of losing their jobs. The musician who led the crowd at the end of the rally in singing the world Communist anthem, the Internationale, said his media job would be at risk if anything were printed about him.

Aram Attarian, however, didn't mind giving his name. He's retired. He said he thinks the reason for the lower number of Communist party members is that "80 percent of the young people are interested in computers."

The Communist Party will hold a question and answer evening on Communism at 522 Valencia St. on Oct. 14 at 7:30 p.m.

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Opinion

On the left

Executioners can't be 'pretty sure'

By Scott Ard

The death penalty is state-sponsored death, but that does not make it civilized or right.

Proponents of capital punishment say it is a fair, effective deterrent and protects the public from convicted murderers.

The death penalty is wrong for three reasons: it is racially biased, judicially biased and leaves no room for error.

Samuel Gross, a Stanford University School of Law professor, found that in Florida the killer of a white person is eight times more likely to receive the death penalty than the killer of a black person. He noted that most of the 220 people on Florida's death row are there for killing white people.

Despite the fact that blacks are more likely to be the victims of murder, Florida has never executed anyone for killing a black person.

The same is true in Georgia. Between 1976 and 1980, only 12 of 11,345 convicted for killing a black person, less than one percent, received the death penalty. But 67 of the 733, or 8.7 percent, received the death penalty for killing a white person.

The constitution prohibits cruel and unusual punishment and calls for equal protection under the law for all races, but apparently these laws don't apply when you are talking about shooting a few thousand volts through a person.

Advocates cannot claim the death penalty is handed down consistently for certain crimes. Sentencing is arbitrary, depending on media hype, the zealousness of the district attorney, plea bargaining and the effectiveness of the defense lawyer.

In 1983, Larry Dean Smith was convicted of murder in Oklahoma and sentenced to die by lethal injection. But when the case reached the Supreme Court, the state district attorney conceded that the death penalty was unwarranted because there was no evidence proving Smith pre-meditated the murder. The murder charge was eventually dropped.

The Supreme Court may not have ruled for Smith if the prosecutor had not brought attention to the lack of evidence.

Execution is irreversible, and any inconsistencies like these must be eliminated before we condone state-sponsored murder.

To claim capital punishment is a deterrent is simply foolish. For example, hijacking a plane during which a person dies is punishable by death. But hijackings remain as frequent as serial murders.

Execution does not protect the public any more than locking up a murderer for life does. Life in prison without the possibility of parole is more civilized and just as effective.

Julius and Ethel Rosenberg were electrocuted in 1953 for spying. But killing them added nothing to national security, and spies are still a threat.

As Supreme Court Justice Potter Smith said in 1972: "Electrocution is just as cruel and unusual as being struck by lightning is cruel and unusual."

"DREAMS OF GRANDEUR"

The Finnigan File

The 'Ted Koppel of women' canceled me in prime time

They said I could never fall in love, but I did.

She is the Ted Koppel of women: smooth, very articulate and just south of the brilliant side. A Hoosier with a passion for studying Chinese. Her chipmunk smile, shy demeanor and Midwestern pride all sit nicely with her big-family, Irish-Catholic upbringing, much like my own. The tossed-back locks of black hair and the way she said her o's made me smile even on days when my tie didn't match my argyle socks.

We met at last year's first dance, and almost instantly I turned her off. Looking back on my opening lines, I too, would have thrown up on myself. As the months passed we did say hello to each other, amidst the incessant gossip that is as ingrained in the three dorm halls as the plaster.

By February, we were speaking complete sentences to each other, with adverbs to boot. Since she was pals with my ex-roommate Evan, she stayed with us one night because her roomie wasn't yet back from her folks' Brady Bunch style home in Cupertino. (Being a gentleman, I took the floor and gave her the bed.) She was nervous about imposing. So while Evan slept and had dreams of Springsteen, I kept her and her nervousness company, asking her about Indiana, using a map to go over every town and hamlet. Happily, she gave intricate descriptions of annual pumpkin festivals and local basketball teams, feeling more comfortable after every laugh and reminiscence. But as a native Californian, I couldn't believe her Midwest propaganda that "snowy winters build character."

It was difficult for me when she didn't come back this year. As more new people moved into Verducci Hall, I found myself becoming more desperate. I hurt when I learned that she wasn't coming back to school, at all.

After eight months of knowing her, the absence of her and her habits over these weeks has shown me how much one person can miss another. How foolish I was during my college years to slit my romantic wrists, burning the social candle at both ends, only to find myself alone in the darkness.

I saw in her a character too good, too deserving, to ever get mixed up with someone like me. For the past three years I was the laughing cavalier, the king of campus come-ons who took no prisoners and recognized no borders when it came to meeting college women. Cute, ardent Palestinians, displaced Persians, swanky Parisian exchange students, bubbleheads from San Jose and wacked-out Zionists from San Mateo, and even fashion bitches from Los Angeles and New York — all survived my various routines of breaking those personal codes to the heart. The only thing stopping me was that dreaded phrase: "my boyfriend."

My cruising ability for women in the dorms became so legendary that by my junior year the housing authority, in updating the female resident guide, almost put in an extra paragraph with the heading, "About David Finnigan . . ."

Over the years there were regular routines. An afternoon of tea and french bread in my 14th floor room overlooking the ocean was a favorite among the black-garbed Bohemians who were into their clove cigarettes, berets and existential sex.

I can't remember how many times I've strolled with women along Lake Merced. Looking back on those evenings that I should have been reading a book that was brighter than the girl I was with, I feel ashamed that I disgraced such lovely lakeside meadows with the presence of stupid blond psychology majors who thought Voltaire was a toenail polish.

But that lifestyle was predestined for me my first week of college. Back then I was sporting dad's houndstooth coat, the same one he wore while courting mom, and I was hoping for similar luck. At my first college party, a couple of brothers from my floor came up to me and one said, "Man, you a sharp dresser, you always wearin' somethin' nice. And you a playboy too. I always see you with a lady in your pocket."

"We glad to finally meet you," he said, extending the free hand that wasn't cradling a can of the Bull. "All this week we been askin' people, 'Who is this new guy Dave, who is always wearin' them sportcoats and rappin' with the ladies?' "

Much to my dismay, albums and drugs won the women that year, leaving me and my charm to the bikini edition of Sports Illustrated.

I've always thought that we all need a good roll in the hay now and then, but my problem was that I couldn't get in the barn. Once I had been to the barn and back, I didn't see the world that much differently. When I met her last year, and thought about her for months, the world inside me changed.

This was going to be our year, I thought. We'd start dating in September, and, if God smiled on me, I might even hold her hand. If I wised up by May and saw what a blessing she was to me, perhaps, just perhaps, I would ask her to get engaged. To me, that is.

But she didn't come back, and she's not going to come back. And I know it's the best thing for her.

Perhaps Evan had the best advice. I called him in San Diego during the summer, when I finally realized that I was indeed capable of having such extreme feelings for another person.

"Dave, go turn on 'The Rockford Files,' " he said. "It's on at 11:30, I watch it every night before I go to bed and it always does the trick."

Phoenix columnist David Finnigan is applying for service in the French Foreign Legion.

Where is the flame?

By Jacqueline Mayer

candles shine, the sun shines
people shine too
but not in visible light.
they think!
that is the light they emit.

to be luminous is virtuous
yet so hard
adversity is so tiresome,
that it leaves no time for thinking
unborn endowed, unborn
enlightened
yet we are doomed to be students
with a hope to shine
for a chance to feel human
to shimmer in the rainbow dome
but the candles are blown
by flipping of the books
who told the professors to go by
the book
leaving us in a twilight zone
where are the mirrors?
where is the flame?
what happened to the prisms?
of course,
nobody likes nobody
but wouldn't it be nice if
nobody likes nobody!

Jacqueline Mayer is a physics major

Letters

Bookstore profiteering

Editor,

I am delighted to be a recent transfer student to SF State. There is a wide variety of interesting students and courses, and the instructors I have had so far have been first-rate.

I am, however, very disappointed in the campus bookstore.

My first experience with Franciscan Shops was being charged $3 for a class schedule, only to find it infested with advertising. Last year I attended Oregon State University, which is of comparable size. The class schedules were free, abundant, good for the whole year and contained no advertising.

The OSU bookstore is a cooperative. All profits are divided among members, based on how much they spent, and returned at the end of the year.

If the SF State bookstore were a cooperative, it would also provide better service and fair prices.

— Richard Horlburt

'File' falls short

Editor,

This letter is regarding Finnigan's File: "Rape fear, a man's view."

Finnigan acts like he is making a bold move by talking about rape — being a man and all.

He addresses the issue and gives it some statistics, but in the end, it is all a gratuitous gesture because he leaves it in the dark.

Unfortunately, all too often that is a "man's view" on "rape fear."

It would have been helpful if Finnigan provided information on how to stop rape, i.e., defense classes for women or therapy for men who feel they have the right to treat women violently.

Finnigan, if your file is going to address such an emotionally charged issue, please have the journalistic integrity to discuss it thoroughly — don't just half-step and leave it in the dark.

— *Drusilla Robertson*

Lonely letter

Editor,

I am making an appeal to you and your newspaper for a desperate quest. I am presently incarcerated at the Washington State prison at Walla Walla, Washington. I hail from our nation's capital.

I am a 35-year-old American Indian and black, born under sign of aquarius.

I am appealing to you because I am lonely and need to correspond with any young lady at San Francisco State University.

Life inside this place can be quite depressing when you cannot keep in touch with the outside world.

If it makes any difference, I write poetry and enjoy playing all types of sports. I would certainly appreciate sharing some happy thoughts with any young woman who cares to correspond with a human being who has made a mistake.

Write to: Reginald Bailey, #271986, P.O. Box 520, Walla Walla, WA 99362

Pen Pal, please

Editor,

I would appreciate it very much if you could please print this letter for me in your campus paper. I do not have the said funds to pay to have this letter printed but hope you will print it for me.

I am a lonely confined prisoner who is seeking correspondence ("Pen Pals") WITH PEOPLE WHO WOULD NOT MIND CORRESPONDING WITH A LONELY, CONFINED PRISONER (LIKE MYSELF).

I am doing 3 to 6 years for a drug sale (a non-violent crime). I'm 35 years old, single and lonely, and I stand 5' 7". My weight is carried well at 155 lbs. My eyes are brown and I am a very engergetic individual who loves to participate in various kinds of sports.

I will explain all about myself to those who do correspond. A photo of those who do correspond will be appreciated but it's really not necessary. I do not receive any mail.

Write to: Mr B. Moxley, #83C565, P.O. Box 501, Wyoming Corr. Fac., Attica, New York, 14011.

On the right

Capital punishment, more than revenge

By Ross Larsen

Murder is a painful splash in the human pool that sends ripples of grief through the families and friends of lost ones.

The penalty people pay for this can be as little as seven years in jail and then parole. Armed robbery can get you 15 to life.

There is only one just punishment for those who take this forbidden power to kill into their hands.

The public should have the right to call for and see to the extermination of a person who has struck so cruelly in its midst.

Besides the eye-for-an-eye principle, which calls for a just punishment, there are other reasons to support a strongly carried out death penalty.

In these days when we see people like Theodore Strelesky released and people with "life" sentences paroled, it seems that the protection role of the law is not being enforced. For example, killers who are found guilty by reason of insanity may be released from institutions when they are declared "cured."

The state rarely uses its power to enforce the death penalty. Gov. Deukmejian pointed out that, although 30,000 murders have occurred in California since 1962, only one person was executed during the 19 years the penalty was in effect. The death penalty was abolished between 1972 and 1976.

It has been argued that the death penalty has not significantly lowered the murder rate in areas where it is enforced. But the argument is based on partial data because many factors, such as poverty, unemployment, average age and alcoholism, affect any crime rate.

A well-enforced death penalty would be an effective deterrent. Potential killers would see the fate of other convicted murderers and think twice before pulling the trigger.

California pays nearly $1.5 billion per year to house all its convicts. Why should we pay room and board for murderers who have given us nothing but death?

A death penalty probably won't affect those who kill out of insanity because they usually don't fear or understand the consequences.

But those who weigh the benefits of murder (money, power, freedom) against the penalties (possible parole in seven years) should have a harder bargain to deal with.

Murder should be a no-win game. As long as we allow the killers to gain yardage against the law, the horror will continue. People should realize that murder is forever and so should be the sentence.

Editorial

AIDS awareness

Acquired Immune Deficiency Syndrome is the most devastating disease in recent history. Six years ago the disease was unknown, today it is a deadly epidemic that has attacked 13,000 people.

Although AIDS is a relatively new disease, information about it is not scarce. According to the San Francisco AIDS Foundation, a lot is known about AIDS, but the public has yet to become informed about new developments. For example, it is known that AIDS cannot be transmitted through casual contact, yet frightened parents refuse to let their children attend class with a student suffering from AIDS.

To help university students better understand this epidemic, an AIDS Prevention Week will be held on campus Nov. 11-16. The program is designed to inform students on ways to support the fight against AIDS as well as how to protect against it.

As students, we know the best way to approach problems is through education. We should now use this philosophy to understand an issue that is immediate and threatening.

Phoenix urges all students to participate in the program. Education is always the first step.

PHOENIX

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The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

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Shoes to be worn, shipshape or torn

By Elizabeth Khachigian

Ever since man invented protection for his feet, he has constantly tried to update the image and style of shoes, making shoes his personal expression of himself. There are so many varieties to choose from — boots, loafers, sandals, pumps and sneakers, to name a few. Even Converse has updated the look of its famous high-tops by offering them in just about any color or combination of colors.

This season, popular colors in women's shoes are mustard yellow, emerald green and bright blue, while trends lean toward "new and exciting looks," according to Peggy Winters, a saleswoman at Macy's in Union Square. Winters said the change took place because the style has "been pumps for so long."

Associations are made between a wearer and his or her shoes, because shoes reveal character: penny loafers — conservative lifestyle; dirty Western boots — "cowboy" or "cowgirl;" and court shoes — an athlete.

Shoe salesmen are especially good at assessing a person for sales potential, known as "qualifying the customer," said Harvey Needleman, a 25-year veteran of shoe sales. He says he can usually determine what a customer will be looking for before he or she even asks.

By looking at a person's clothing, actions and attitudes, he can "get an idea of what they want to buy," said Needleman. But that's not foolproof, he said. "Retail is always full of surprises!"

So Phoenix hit the streets to see what people's shoes say or reflect about the wearers. While people aren't always prepared to discuss their shoes with just anyone, very often shoes speak for themselves.

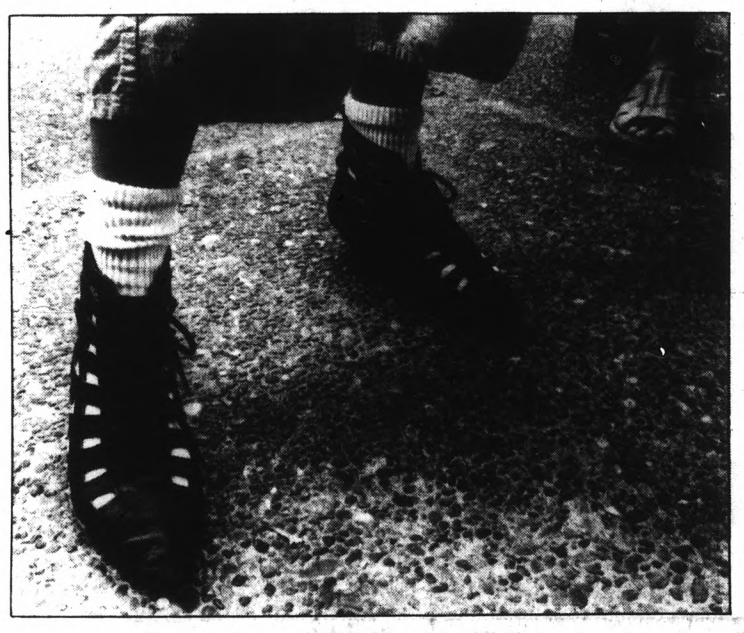
"They don't speak very much," said a colorfully dressed artist about his shoes. He likes huaraches because "they're ventilated." He upgraded the wear by gluing running treads to the soles. Because huaraches aren't ideal during the winter, he said, he wears other shoes in the rainy months.

One middle-aged Hyatt Regency employee said the sale price of his Nike's encouraged him to buy them. But he admitted that the black and gold break-dancing shoes caught his eye because they were "sharp. That's my personality," he smiled, "anything flashy."

One restaurant cook wears boots to work for protection but relaxes in her suede Birkenstock sandals after 5 p.m. "I think there's a stereotype of people who wear sandals year round . . . (but) you can't classify me!" She chose these shoes for their width and comfort and said she'd never wear high heels. "I'd rather be comfortable than sexy," she said.

Avant-garde styles attract a European car saleswoman as her unusual shoes attest. "(These shoes) express my personality," she explained. She said she is an impulsive shoe-buyer. "I go to a store, fall in love with a shoe and buy it!" she said.

In the financial district, women in wool suits and silk dresses can be seen wearing Pumas and Reeboks while waiting for the bus or flagging a cab. They may not be glamorous shoes, but they're a comfortable substitute for high heels. However, at 5 p.m., these shoes say very little — they're just ready to go home after a hard day's work.



Above left: Black patent leather pumps — the ageless accessory to any woman's wardrobe. Above: A sculptor created this skateboarding-work-of-art in the Embarcadero Center.

Left: The geometric cut-out pattern of these boots boasts an avant-garde lifestyle. Right: Ventilation and comfort are the most attractive features of huaraches, according to their wearer. (Photos by Joe Wolek.)

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Strip artist Doda: "I gotta laugh..."

By Cameron Galloway

A *real* **Carol Doda publicity shot.**

Enter the Condor Club. The world of Felliniesque sex. Pay $16 to become entranced in the hype of the sexual act as nearly naked, undulating dancers make money making love to imaginary men on stage. Look, but don't touch. Dancers bend over just the right way. G-strings galore.

But the queen of all this is the woman whose image hangs along the side of the building. Kneel to the image; pray to it. Abandon hope. You have entered a sexual twilight zone where sex isn't what it is in the real world. It is a tease — a fantasy flick. Kneel before the two red blinking nipples which anthropologists will dig up centuries from now to determine that in our culture breasts are jokes. It's Carol Doda — goddess of the sexy, throaty voice. Goddess of the bawdy, thigh-slapping sexual pun. Pay homage to her 44-inch bust.

A strobe light punches holes in the club's darkness and Doda makes her entrance to the gawdy soundtrack, "If they could see me now." She twirls in a blue veil wrap. Underneath she wears a red sequined dress. She is a dream image — part fluff, part red shimmer. She picks up the mike and says this will be a family show . . .

. . . At Tosca's, a popular bar in North Beach, between acts, Doda says she gives too much of herself.

"I feel responsible for everything and everybody and that's no good because it inhibits you. And you know what else? It drains you."

She sits macho-style with one foot on the bar stool and another under the bar. Doda takes aim. She pitches that deep, soft voice further to make a point. Her throat almost lunges at you.

"But my psychiatrist pointed out to me, 'Carol, you don't own the place (the Condor Club),' he says. 'Why do you feel so responsible?' And I say, 'Well, because they don't care.' And it's been that way my whole life. All the people I've been exposed to, they don't care."

Doda says she takes up the slack; she raised herself through childhood.

"I was not a runaway or anything like that. I had relatives I stayed with," says Doda who doesn't want to talk about her parents. "I'm Catholic and you don't talk about your mother and father when you are Catholic . . ."

. . . Yes, it's a family show. Mike in hand, she says, "Are there honeymooners here tonight?"

Doda: blond wig, red lips.

"I see a lady with two guys," says Doda, shrugging her shoulders. "I'm up here by myself." She chats more with the audience. "Now that we know each other a little better, I think I'll take off my clothes."

Music up. Music too loud. Music is typical burlesque: the stripper song from "Gypsy."

"You've got to have a gimmick," the song wails, and Doda points to her breasts. She looks at the audience. Get it?

She leaps. She jumps. She asks a man to unzip her tight-fitting gown.

"You unzipped that so fast. I hope you don't do *everything* that fast."

She shakes. She squats in her red sequined bra and panties. She bounds to a higher part of the stage, squats and pounds her chest like Tarzan.

This is an odd sensuality. It could be mistaken for Jane Fonda's Workout or an acrobatic act.

Tassles on long strings drop from the sequined bra. She crosses herself religiously, looks at both tassles and looks at the audience. Can she do it? Cheers ring round this den of lusty fun as Doda twirls both at once.

"You try twirling five pounds of flesh . . ."

Among the other acts is a dancer who starts off slow. This is serious sexuality. Her drugged look could be part of the sensuality of the dance. She has a bruise on her thigh. Men compete to see who can tuck money in the most forbidden part of her G-string. The lights become very dim.

"I'll be frank," says the light man who talks like a punch-drunk boxer with a scratchy street tongue. "The lights are down because her pussy hairs are hanging out of her G-string. We could have the vice squad in here."

It looks as though a patron is trying to shove a bill into her vagina.

Men hoot and holler. Her forced smile seems part of a doped-up front. She waits for him to finish. . . . While the bartender at Tosca's mechanically pours 15 capuccinos, Doda waves her arms about in bombastic gestures. She explains her act has evolved from mid-sixties topless go-go to burlesque.

"I feel like it's (the act) been evolution for me."

Although Doda's costume designer, B.B. Hughes, taught her how to bump, grind, tassle-twirl and fan dance, it's the humor of the act, not the sensuality, that sells her. Doda wants to be on Saturday Night Live.

"The comedy comes from me. I have my own big mouth and nobody ever gave me that!"

Doda developed her sense of humor in childhood. "I don't think my childhood was that happy so, out of desperation, I gotta look at happiness. I gotta laugh. I can't take this seriously. I'd be in a nut house . . ."

. . . On stage Doda frees her notorious breasts from her tassled bra. Whether they look natural isn't the point. The point is she's got more to work with. She races around the stage like a child at play . . .

. . . How old is she?

"I'm not a statistic . . . nobody can guarantee that I'm even going to get social security," says Doda, who has worked at the Condor for more than two decades. "So I've got to keep working, no matter what.

"I say as long as you look good and you can do your craft, do it . . ."

. . . Doda asks a bald plump husband to remove a piece of skirt hanging from her hip. "I need an unhooker."

Like a frantic, horny puffer fish, she purses her lips and pushes her

See Doda, page 13.

Robert Epstein

Harvey Milk remembered at SF State

By Katharine Murta Adams

Director Robert Epstein first became interested in making a documentary about Harvey Milk when the late San Francisco supervisor led a fight against a bill that would have cost gay teachers in the California public school system their jobs.

The initiative was defeated Nov. 7, 1978. Twenty days later, Milk and Mayor George Moscone were assassinated by Dan White. Epstein's brainchild took on a new meaning.

"The Times of Harvey Milk," currently showing in 10 countries, has won numerous awards, including last spring's Academy Award for best feature length documentary.

Associated Students Performing Arts and Lesbian-Gay Alliance are showing the film tomorrow at 8 p.m. in the Barbary Coast. Epstein, SF State instructor Sally Gearhart and San Francisco public school teacher Tom Ammiano, who appear in the film, will be present for a question and answer period.

"The documentaries that I have done have usually been around stories or situations or issues that I felt something for," said the 30-year-old director, who is currently filming a documentary on a local theater company's production about AIDS.

"I don't think of myself as a gay filmmaker," he said, his blue eyes taking on a serious look. "I think of myself as a filmmaker, and that part of me accepting [the Oscar] as a filmmaker was feeling pride in that this was an independent production that had so much going against it."

Because "The Times" had no industry support — Epstein and producer Richard Schiechen applied to 150 foundations and eight responded — Epstein spent six years "aggressively" fund raising. Individual donations ranged from $1 to $4,000, he said. When the film went into distribution, the production bill was $300,000.

"Whatever revenue the film earns is going to pay off that production debt," said Epstein.

"There are not many sources an independent filmmaker can depend on, especially for a subject that can be interpreted as controversial," he said.

The film chronicles Milk's life from his New York upbringing to his 1977 election on the Board of Supervisors and his assassination one year later. The documentary also shows Dan White's rise and fall as a San Francisco supervisor.

Although the controversial recording of White's courtroom confession is played during the film, excerpts of interviews with White's friends and co-workers were cut.

"We did do some pre-interviews which were very telling," said Epstein. "We came to the decision that we didn't want to do the Dan White story. Dan White was a counterpoint to Harvey but we weren't trying to present him as a personality, whereas with Harvey we were. . . What we opted for was to present White only as he presented himself."

When speech and communications instructor Sally Gearhart spoke of Milk's assassination in the film, her eyes filled with tears. Gearhart had worked with Milk on "NO-on-6," the Briggs initiative. Epstein obtained a televised debate of Gearhart and Milk arguing with Sen. John Briggs, author of the proposition.

See Epstein, page 12.

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ORIGINAL DEFECTIVE

For free (or almost free):

A chance to explore

By Carol Prawicki

People of all ages can challenge their minds and senses at the Exploratorium, located in the Palace of Fine Arts in San Francisco.

Wander through and experience more than 500 unusual exhibits divided into 13 sections: light, color, vision, patterns, animal behavior, electricity, waves and resonance, sound, heat and temperature, language, motion, exponentials and touch.

Step into Recollections and jump or spin around. A rainbow of colored images follows every movement.

Stroke the underside of the Pin Screen exhibit, which has more than 170,000 straight pins hanging from a steel screen. When the pins are moved, a visual pattern is created on the screen.

At another exhibit, see shadows of the blood vessels of the eye created by a concentrated light placed on the eyelid.

Enter the Green Shadow Box. After a "beep," a light flashes and people's shadows remain fixed on one of three screen walls for several seconds.

At the Pipes of Pan exhibit, place an ear to each glass pipe and listen to the different sound waves reverberating within. Each pipe converts background noises into different tones depending upon the length of the pipe.

All the exhibits have signs posted that explain what is happening and why. Orange-jacketed attendants will also assist visitors.

Most of the exhibits are made at the Exploratorium, according to exhibits registrar Martha Faller.

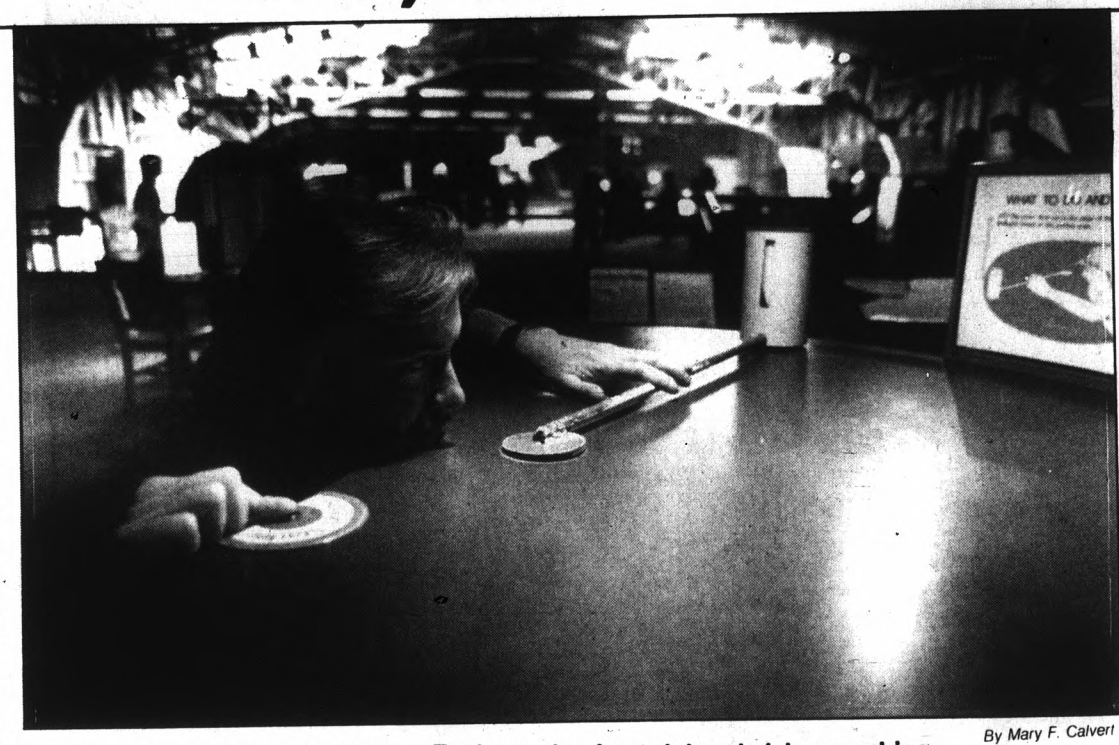
Films are shown on weekends from 1 to 5 p.m. in the Exploratorium's McBean Theater.

Another attraction is the Tactile Gallery, a geodesic dome divided into 13 chambers containing different textures. It is explored using only the sense of touch. Reservations for the Tactile Gallery must be made in advance, and admission is $4.50 per person.

The Exploratorium is open Wednesday through Friday, 1 to 5 p.m., and Saturday and Sunday, 10 a.m. to 5 p.m.

Admission is $3 for adults, free for children 17 and under and $1.50 for senior citizens. Tickets are valid for six months. Admission is free for everyone every Wednesday from 7 to 9:30 p.m. and the first Wednesday of every month.

The Exploratorium is located at 3601 Lyon St. in San Francisco, with plenty of free parking nearby.



By Mary F. Calvert

Jay Mroczek experiments with the Exploratorium's peripheral vision machine.

Dance the night away

Hoofers, experienced or not, can take advantage of one of the city's best dancing deals at the Hyatt Regency in San Francisco's Embarcadero Center.

Starting at 5:30 p.m. on Fridays, the hotel features its legendary Tea Dancing event. Those interested in foxtrotting or tangoing can do so to big band tunes, free of charge.

But the real cheap thrill, said our source, comes when the band strikes up a jitterbug tune. When those dancers hit the floor, the spherical sculpture that dominates the center of the room vibrates, actually moving along in time to the big band beat.

Coit Tower --- and more --- on tour

By Donna Kimura

Coit Tower is famous for its spectacular view of San Francisco. But even without traveling 200 feet to the observation gallery, one can see some beautiful sights.

City Guides of San Francisco, a volunteer group sponsored by the Friends of the San Francisco Public Library, offers tours of Coit Tower's murals free of charge.

The murals, painted by 25 artists and 19 assistants, share the theme of California life. The subjects range from San Francisco streets to California agriculture.

The murals also illustrate the Depression years, when Coit Tower was built as a monument to San Franciscan Lillian Coit. Coit left $125,000 to the city she loved to be used "for adding beauty" to the city.

"City Life" by Victor Arnautoff is a 10-foot-tall, 36-foot-wide fresco. It portrays life in San Francisco streets during the Depression.

This fresco and many of the other murals delayed the opening of Coit Tower in 1934. Controversy arose when viewers were offended by the artists' criticism of society.

Above a window overlooking the Golden Gate Bridge, the words "Workers of the World Unite" were once painted, along with a hammer and sickle, said York. This reference to Communism, however, was quickly censored and removed.

Visitors to Coit Tower who take the City Guide Tour are shown murals on the stairway and second floor that are not usually open to the general public.

The tour begins at the main entrance of Coit Tower on top of Telegraph Hill on Saturdays at 11 a.m. Reservations are required for groups of 15 or more. Admission to the top of Coit Tower is $1.

City Guides also offers tours of City Hall, North Beach, the San Francisco Fire Department Museum and other city landmarks.

For a tour listing and schedule, call 558-3981.

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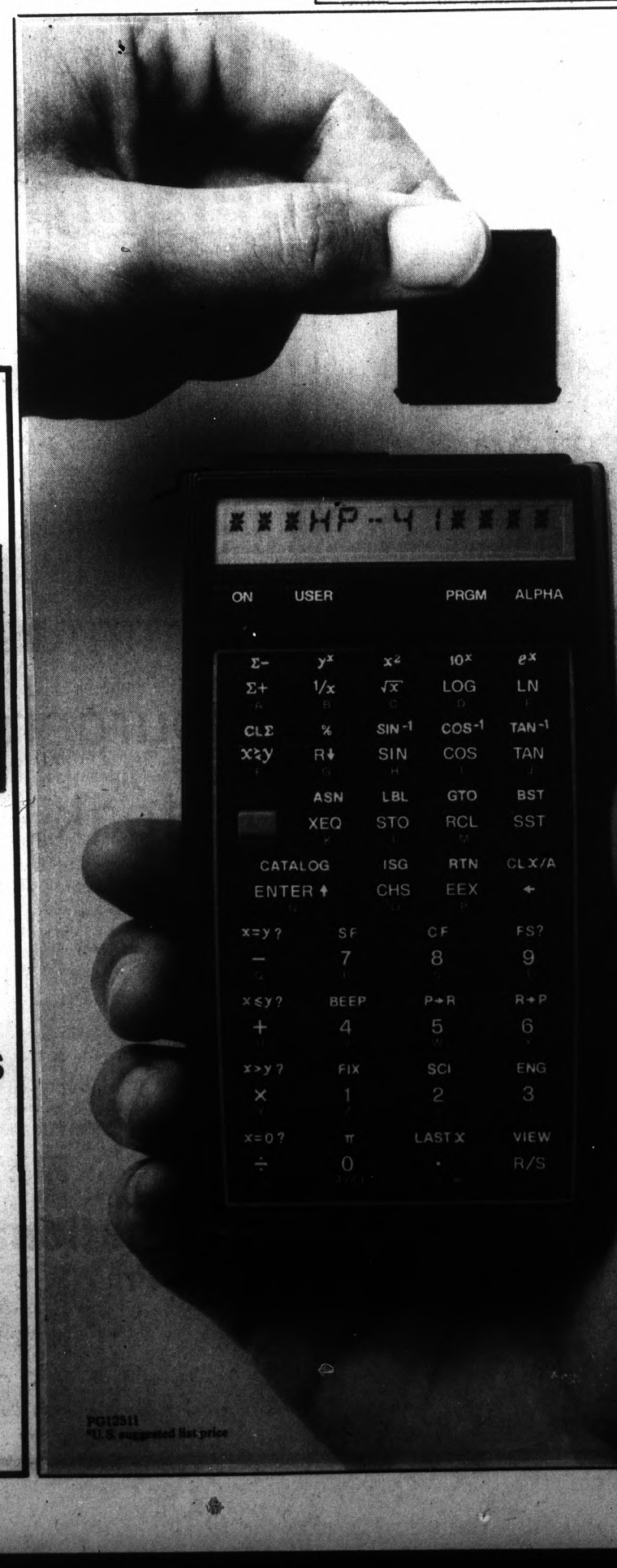

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The pick of the Bay Area's "cheap thrills"

SF's cheap thrills

By Jane Thrall

The following San Francisco attractions are open to the public free of charge or at reduced rates on designated days. Call for hours and details.

MUSEUMS

1) Asian Art Museum, Golden Gate Park; 558-2993

2) A World of Oil, Museum of the Standard Oil Co., 555 Market St.; 894-4895

3) California Academy of Sciences, Golden Gate Park; 221-5100

4) California Historical Society, 2090 Jackson St.; 567-1848

5) California Palace of the Legion of Honor, Lincoln Park; 558-2881

6) Chinese Culture Center, 750 Kearny St.; 986-1822

7) Chinese Historical Society, 17 Adler Place; 391-1188

8) Joseph Dee Museum of Photography, Brooks Camera, 45 Kearny St., 392-1900

9) M.H. de Young Memorial Museum, Golden Gate Park; 221-4811

10) Exploratorium, Palace of Fine Arts; 563-3200

11) Mexican Museum, Fort Mason; 441-0404

12) Museum of Money of the American West, Bank of America, 400 California St.; 765-0400

13) Museo Italio Americano, Fort Mason; 398-2660

14) National Maritime Museum, Aquatic Park; 556-6435

15) North Beach Museum, Eureka Federal Savings, 1435 Stockton St.; 391-6210

16) Old Mint, Fifth and Mission; 974-0788

17) Presidio Army Museum, Lincoln and Funston; 561-4115

18) San Francisco Fire Department Museum, 655 Presidio; 861-8000

19) San Francisco History Room and Archives, Main Library, Civic Center; 558-3949

20) San Francisco Museum of Modern Art, Van Ness and McAllister. 863-8800

21) Society of California Pioneers, 456 McAllister St.; 861-5278

22) Wells Fargo History Room, 420 Montgomery St.; 396-2619

23) San Francisco Zoo, Zoo Road and Skyline Boulevard; 661-4844

OTHER POINTS OF INTEREST

24) Cable Car Barn, Clay and Washington; 474-1887

25) Fort Point National Historic Site, Presidio; 556-1693

26) Japanese Tea Garden, Golden Gate Park; 752-1171

27) Kong Chow Temple, 855 Stockton St.; 434-2513

28) Mission Dolores, 16th Street and Dolores; 621-8203

29) Strybing Arboretum, Golden Gate Park (tours daily at 1:30 p.m.; also 10:30 a.m., Thursday through Sunday from kiosk at entrance); 221-1311

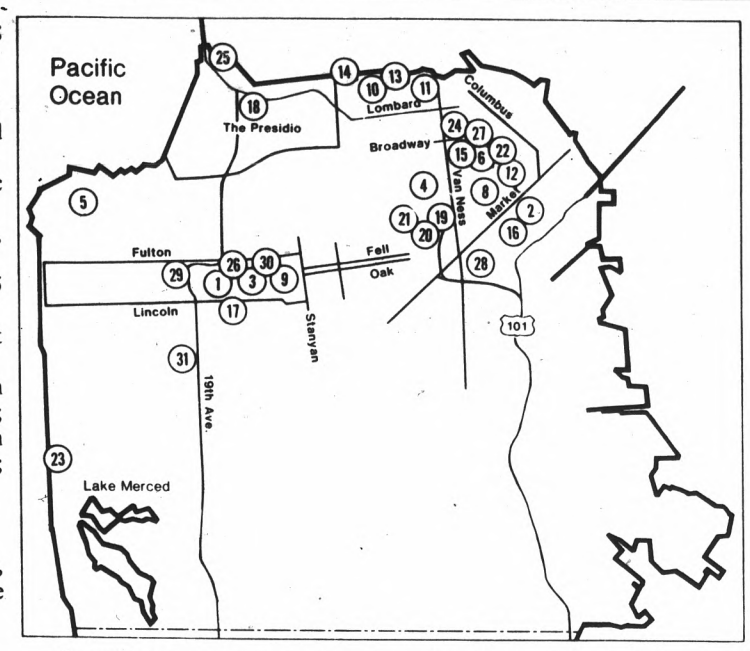
ENTERTAINMENT

30) Golden Gate Band Concerts, Music Concourse, Golden Gate Park (Sundays at 2 p.m.)

TOURS

31) City Guides, Friends of the Library (see story); 558-3770

32) Friends of Recreation and Parks (tours through various areas of Golden Gate Park, May through October); 221-1210



See the story at left for San Francisco's best deals in fun and frolic.

Old Mint holds historical riches

By Carol Prawicki

The Old Mint, which houses the Bureau of the Mint's computer center and museum, is a national landmark, rich in California history.

The Old Mint in San Francisco produced $50 million in coins in 1877.

Every two or three years the weighing and adjusting room's carpets were removed and burned to retrieve gold flakes and silver dust that became embedded in them. In 1896, $4,500 in gold and $200 in silver was recovered, according to tour guide Larry Westfall.

The mint opened in 1874 and ceased operations in 1937 because it was too small to keep up with the nation's demand for money. It opened as a museum in 1973.

Visitors can enter a steel walk-through vault and see a million-dollar gold display. Encased in a plexiglass cylinder is a 1,000-ounce gold nugget collection, on loan from Sierra County, Calif.

The nuggets, some the size of a fist, were found between 1937 and 1942 in buried river channels of the Ruby Drift Mine.

Displayed on the walls at the Mint are pictures and descriptions of San Francisco in the early 1900s.

In 1906, for example, the Old Mint — made of granite, sandstone and cast iron — was one of the few buildings that withstood the San Francisco earthquake and the fires that followed it. The mint administered relief funds until banks could once again begin operations, according to tour guide Ernestine Bianchi.

Visitors can also see money of the Old West in the Pioneer Gold Coin Collection.

Other exhibits include: "The Pardee Bedroom," decorated with Victorian furniture and antiques from the home of George Pardee, California governor from 1903 to 1906; old vaults; a pioneer miner's cabin; and mining, minting and assaying equipment.

Guided tours, which last an hour and a half, begin every hour. A documentary film, "The Granite Lady," depicting the Gold Rush days and the Mint, is included in the tour.

The Old Mint is open Monday through Friday, 10 a.m. to 4 p.m. Admission is free.

It is located on the corner of Fifth and Mission streets in San Francisco.

Display of war and peace

By Glenda Smith

During San Francisco's earthquake in 1906, the Presidio Army supplied troops and supplies to aid civilians. A wing of the Presidio Army Museum features how the army helped San Francisco recover.

Photographs taken of the quake's aftermath show smoldering buildings, refugees in the streets and soldiers carrying stretchers.

"The Presidio Army and some Navy (personnel) furnished the city with first aid: thousands of blankets, thousands of tents and hundreds of thousands of meals," said retired Army Colonel Edward Spalding, a museum docent.

Another example of the museum's diversity is a small-scale model of the 1939 World's Fair, hosted by the city in celebration of the opening of the Panama Canal. The miniature replica, about four feet wide, shows a tiny Palace of Fine Arts and displays the Fair where San Francisco's Marina now lies. Colorful Army bands played for the crowds on land donated to the city by the Army, said Spalding.

In another room of the museum, hospital equipment used during the Civil War and both World Wars seems primitive when compared to today's delicate medical equipment. On the ceiling, where modern paint has been removed, a cadeuceus painted by a soldier dates from when the museum was a hospital, said Spalding.

Another display features an American flag stained with the blood of a prisoner of war in the Philippines during World War II who kept it hidden under his uniform while he was beaten by his captors.

In other parts of the two story building, mementos are displayed in dedication to the heroes and the unknown soldiers of wars past.

One mannequin portrays the Army's first female general, Anna Mae Hays, who fought in Vietnam. The first female officer in the Army, who started a career as an actress during the Civil War, stands beside the depiction of Hays.

Muskets, rifles, bayonets and Spanish swords dating back to 1700 await the attention of the curious.

Admission is free and tours can be scheduled by calling the museum.

Italian art, history

By Philip Liborio Gangi

The first museum in the country solely for works of Italian-American culture is here in San Francisco. It's the Museo Italo Americano at Fort Mason Center.

The museum was founded in 1978 by Guiliana Nardelli-Haight, a native of Trento, Italy. As a newcomer to the city in the early 1970s, she felt San Francisco lacked an Italian cultural center. With the aid of other members of the Italian community, she decided to establish one.

When the Museo Italo Americano first opened, it occupied a small space above Malvina's Coffee House in North Beach. After five years of steady growth, including a move to historic Casa Fugazi, the museum moved earlier this year to Building C at Fort Mason Center.

The museum is dedicated to researching, preserving and displaying works of Italian and Italian-American artists. In addition, it educates people about Italian art, culture and history. There are two rooms of art exhibits and a gift shop at the museum. There is also a library of more than 200 books, where classes in Italian are taught at four different levels of expertise.

Anyone who visits the museum during September or October can view works such as "The Death of Hermit Assante," an opaque watercolor on paper, by the 19th century artist Laudani. In addition to the watercolors on display, there is an exhibition of 18th and 19th century puppets.

Today, Vincenzo Abbate, who directs the puppet theater of Acireale, Sicily, will give a lecture on his puppet collection. The puppets will be dressed in the costumes of the Saracens and the Paladins and will portray the stories of the French crusades dating back to the arrival of the French in Naples in 1629.

The museum is open daily from noon to 5 p.m. And you can't beat the price: it's free.

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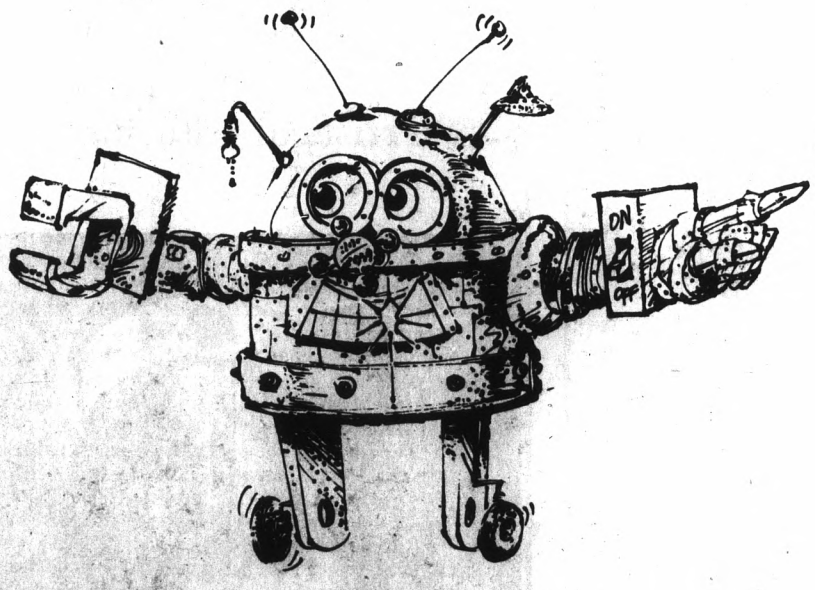

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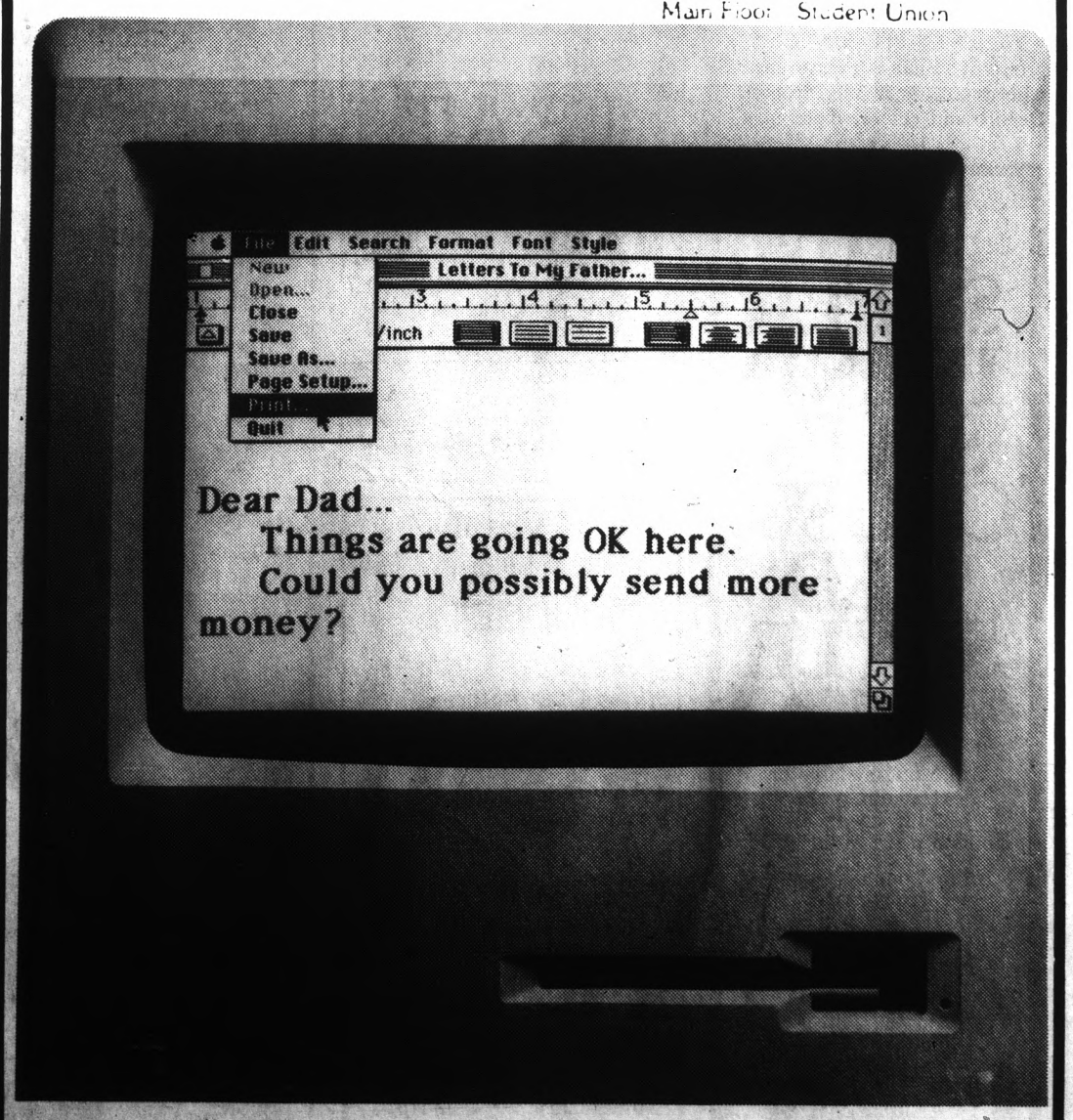


Arts

Calendar

Local rock 'n' roller Greg Kihn will play two shows in the Barbary Coast, Oct. 9, 2 and 4 p.m.

Thursday, Oct. 3

- Poetry reading by Dodie Bellamy and Dennis Phillips, 1:30 p.m., Student Union Conference Room A-E. Free.
- "Murder by Decree," Jack the Ripper film, 4 & 7:30 p.m., Barbary Coast. SU Info Desk for tix. (Repeat showing Friday.)
- Live music by Stu Blank and his Nasty Habits, 5 p.m., SU Depot. free.

Friday, Oct. 4

- "Fast Times at Ridgemont High," movie, 5 p.m., SU Depot. Free.

Monday, Oct. 7

- "Bach and His World III" with Alexander Post, organist, 8 p.m., First Unitarian Church. CA 147 for tix.

Tuesday, Oct. 8

- "Two by Pinter," Brown Bag Theatre, noon, CA 104. Free.

Ongoing

- "Black/White," art exhibit, thru Oct. 4, A&I 201.
- "Curse of the Starving Class," Theatre Arts production, thru Oct. 6, Studio Theatre, CA 147 for tix.
- "La Pinta: Doing Time in Santa Fe," photo exhibit, thru Oct. 10, SU White Walls.
- "The Etruscans in the Ancient World," artifacts exhibit, thru Oct. 11, Frank V. de Bellis Collection in the library.
- Prints by Rudy V. Breland, thru Oct. 11, SU Depot Walls.
- Paintings by DeWitt Cheng, thru Nov. 1, Student Union Art Gallery.

Phoenix Spotlights . . .

Mrs. Green, a local club band with two SF State students, will perform free in the SU Depot, Oct. 8 at 5 p.m.

Formed last year, the band — featuring guitarist/vocalist Richard Charles Worth; bassist/vocalist David Curtis, a graduating senior in creative writing; and drummer Sam Herzberg, a broadcasting senior — plays new psychedelic folk rock.

"We do melodic vocal harmonies," said Herzberg, who claims the band is influenced by, but not a copy of, R.E.M.'s style. "We play driving, passionate music in a dreamy sense."

So why do they go by the country-soundin', dirt-kickin' name of "Mrs. Green?" Because the guitarist once wrote a song called "Mrs. Green" and it "seemed to fit the mood and music of the band," Herzberg said. "(Band) names are hard to think of, and we didn't want to be the Dicks or Sluts."

Bringing opera to life at SF State

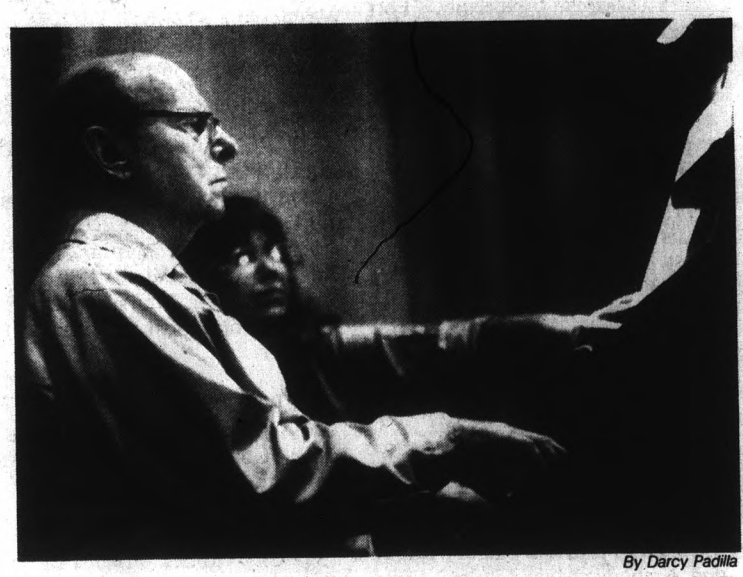
Opera director conducts workshop for students

By Gayle Passaretti

In the opera world, Boris Goldovsky is a name synonymous with artistic integrity. According to the New York Times, "no one has exercised a greater influence on American opera than this displaced artist from Moscow... His innovations in staging are now the common coin of the opera realm."

The host of the Metropolitan Opera's intermission program, "Opera News on the Air," Goldovsky, 77, has written five books, started opera programs at several music conservatories, directed the Goldovsky Opera Company from 1946 to 1984, and lectured on opera staging at universities, conservatories and festivals across the country.

"In singers you never know who's who," said Goldovsky. "A beginner today may be great tomorrow." Former students include such operatic luminaries as baritone Sherrill Milnes and soprano Leontine Price.



By Darcy Padilla

Boris Goldovsky and assistant piano accompanist at Knuth Hall.

Last week's SF State opera workshop with Goldovsky was the culmination of 10 years of intensive lobbying and organization on the part of workshop co-lecturer and SF State vocal instructor Marilyn Heinmiller-Furby. She met Goldovsky years ago when she was on a scholarship at the Berkshire Music Center [Tanglewood] in Massachusetts, where he was teaching. A Goldovsky workshop has been her "dream for a very long time," she said.

For approximately 100 local singers who participated in the workshop, Goldovsky's presence was an inspirational shot in the arm.

"We worked hard the minute we got the music," said SF State music major and baritone Steen Sellers. "The whole vocal department worked hard to get up to [Goldovsky's] level."

To participate in the workshop, sponsored by the School of Creative Arts and Extended Education, the singers auditioned for Heinmiller-Furby earlier this year. The task of teaching 100 singers 54 scenes in one week was "theoretically impossible," according to Goldovsky.

But Heinmiller-Furby consulted Goldovsky, who lives in Boston, and assigned singers to learn scenes from stage direction charts he had written. Heinmiller-Furby, with the aid of assistant stage directors, rehearsed the singers so when Goldovsky arrived early last week he was free to teach the more subtle points of each scene.

Goldovsky prefers Mozart's operas, such as "Don Giovanni" and "The Marriage of Figaro," to train young voices because the music "has a lot of notes and therefore has a lot of movement," said Heinmiller-Furby.

Goldovsky's interest in opera began in the 1930s while he was working as a pianist and conductor at the Curtis Institute of Music in Philadelphia.

"When I was young," Goldovsky wrote in his autobiography, "I had complete contempt for opera." He objected to the wooden movements and contrived nonsensical staging he saw on the traditional operatic stage. At Curtis Institute, under the strict guidance of conductor Fritz Reiner, Goldovsky realized theatrical coaching of singers and careful attention to detail could make opera more believable.

"To the extent that the audience can identify with the characters on stage and accept their appearance, their utterances, the sound of their voices, and the instrumental music that surrounds them as being suitable and compatible, to that extent the performance can be said to be completely believable," he wrote in "Bringing Opera to Life."

The SF State workshop ended in three performances last weekend in which students, accompanied by Goldovsky on piano, showed the results of their hard work and his staging genius. Sellers, who performed a scene from Mozart's "Cosi fan tutte," said, "Almost anybody can walk around the stage and miss the furniture. Mr. Goldovsky teaches you how to bring out the characters, nuances — things that bring life to opera."

After one of the final performances Goldovsky said his students always teach him "how wonderful it is to be in music."

Musicians are "the only people in the world who don't have to feel guilty about anything," he said. "No matter what profession, you can find people involved in lousy business . . . Here everything is clean as crystal. There's nothing but greatness."

Philip Liborio Gangi's Screening Room

Scorsese's city

Whenever I get homesick for my native New York, I check the schedules of the local repertory movie houses and look for a Martin Scorsese picture.

No filmmaker captures the spirit of New York like Scorsese. There is good reason for this. Scorsese graduated from New York University as a film major in 1964, and later did graduate work there. But most importantly he was born in New York, grew up on the streets of Little Italy (the locale of "Who's That Knocking At My Door?" and "Mean Streets") and went to high school in the Bronx (the locale of "Raging Bull").

In 1973, after returning from a screening at the New York Film Festival, a film professor of mine raved about one movie, "Mean Streets." After minor success with "Boxcar Bertha," a Roger Corman production, Scorsese made his first major release as director of "Streets."

Shot in 27 days in New York's Little Italy for less than $500,000, "Streets" tells the story of a group of Italian-American men who haven't grown up. Robert DeNiro and Harvey Keitel play characters who were friends since childhood. They lead their adult lives through misadventures on New York's streets and fire escapes, and in bars, poolrooms, apartments and the San Gennaro festival.

"Streets" could not have been made only by an outsider, but by someone within the culture. The jargon and mannerisms are pure New York and religious conflicts are Italian-American Catholicism.

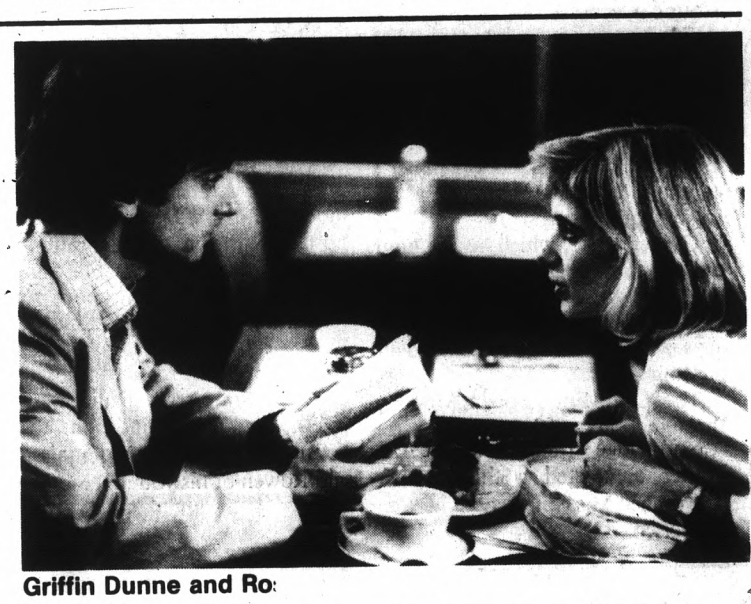
Many of Scorsese's subsequent films, including "Raging Bull," "Taxi Driver" and "The King of Comedy," were filmed in New York.

"New York, New York" was shot in Hollywood even though it focused on the Big Apple.

Scorsese's latest movie, "After Hours," currently playing at the Coronet Theater in San Francisco, is no exception. Made independently by Double Play Productions for $4 million, it was shot entirely on location in the SoHo area of Manhattan and other downtown locations.

Although Scorsese has, in previous films, used comical elements (the 'don't overcook the steak' scene in "Raging Bull" and the scene in which Sandra Bernhard sat atop a roped Jerry Lewis in "The King of Comedy"), "After Hours" is his first film devoted entirely to black comedy.

Mundane word processor Paul



Griffin Dunne and Ro

(Griffin Dunne) decides to leave the security of his upper East Side apartment to keep a date with Marcy (Rosanna Arquette), whom he met earlier in the evening. His crazy night starts off with a wild taxi ride downtown in which his only money flies out of the cab. After a short date with Marcy, he decides to return home. "But will he ever make it home?" is the movie's big question. His attempts lead to a nightmarish adventure that appears to come right out of "The Twilight Zone."

Martin Scorsese has given the current film season a breath of fresh air. "After Hours" is a truly original film, a surreal satiric look at the urban jungle of New York.

Next week: Gangi interviews "After Hours" co-producers Griffin Dunne and Amy Robinson.

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— PEOPLE MAGAZINE, Peter Travers

"What a pleasure it is to watch Scorsese cook. He is masterful. His images sparkle; his love of moviemaking reveals itself in every dazzling cut and close-up. The cast is a dream."
— NEWSWEEK, David Ansen

"'After Hours' is the year's best shaggy dog story, a delirious and challenging comedy. Highly enjoyable!"
— TIME MAGAZINE, Richard Schickel

"★★★★ (Highest Rating). Martin Scorsese's ingenious new film gem will stay with you long after you have experienced it. The film is definitely an original, unlike any of Scorsese's films, or for that matter, unlike any film."
— GANNETT NEWS SERVICE, William Wolf

"A wild, funny and wonderful original! A delicious, top-notch comedy."
— WOR-TV (NEW YORK), Judith Crist

"A true black comedy, 'After Hours' is a great movie!"
— AT THE MOVIES, Roger Ebert/Gene Siskel

"Hilarious, fascinating, frighteningly funny and quite a night on the town."
— NEW YORK MAGAZINE, David Denby

"Funny, Original, Audacious!"
— THE VILLAGE VOICE, Andrew Sarris

"A terrific movie! You'll laugh plenty at this frantic, funny film."
— TODAY (NBC-TV), Gene Shalit

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Production Design by EIKO ISHIOKA Music by PHILIP GLASS
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TODAY ONLY: 2:00, 4:30, 9:30 P.
FRI 10/4: 5:15, 7:45, 10:15 P.

Sports

Gators (2-1), Sonoma (3-0) here tonight

By Curt Dawson

The volleyball team hosts resurgent Sonoma State tonight (main gym, 7:30 p.m.) after a weekend split against UC Davis and Chico State.

The Cossacks and standout sophomore Tammy Wesendorf stayed unbeaten in league play after their victory at Hayward Tuesday.

"They could be the spoilers this year," said SF State coach Kathy Argo. After losing a tough game at Chico State Saturday (13-15, 15-17, 15-4, 13-15), she doesn't foresee an undefeated conference champion this season.

"Davis will beat Chico next time, and so will we," she said.

UC Davis left the SF State gym Friday with a bad taste in their mouths after match point was awarded to the Gators for an abusive language penalty on Aggies' assistant coach Nate Anderson (15-7, 15-10, 7-15, 11-15, 15-8).

It was money's worth all around for the few dozen fans as the Gators sliced through the Davis defense in the first two games, then held on to win the 2¼-hour match. Davis woke up in the third game and began to lean on their power player, two-time all-conference senior Danielle Petrie.

Petrie's spikes were a blur before slamming into the Gators' defense, usually at a sharp downward angle and undigable. She almost brought her team back, but SF State returned to form in the final game with 14-8 lead before the red-card penalty awarded side out, and the match, to them.

Seventh-year coach Argo said she had never seen a volleyball game end that way.

"It's a call that's never made at that point in a close game," she said. It can be compared to a ticky-tack foul at the buzzer of a basketball game. Davis coach J.J. Gearhart has protested the match to the league office.

The Gators played better in defeat on Saturday, though suffering service lapses in the first two games. They led 15-14 in the second game before a net serve gave the ball back to Chico, which closed them out with three straight points, 17-15.

After the 15-4 third-game win by SF State, the Gators tired a bit and ended their long weekend in the fourth game by just two, 15-13.

Argo said the team was prepared — "we scouted them as well as Davis" — and said 5-foot-10 sophomore Kari Trainor had her best offensive night against Chico.

Phoebe Limebrook was strong against Davis with 22 defensive saves. "She's been the nicest surprise — very consistent," said Argo. Colleen Murphy had two good defensive games of 15 and 13 digs.

The team travels to Humboldt State Saturday and Stanislaus State Tuesday.

By John Howes

5-foot-11 junior Jill Brummett

Gridders host St. Mary's after 41-17 loss to CSN

By Curt Dawson

Two deceivingly winless football teams clash Saturday when St. Mary's comes to Cox Stadium for a 1 p.m. game.

The Gators dropped their second game of the season, staying close to Northridge until midway through the third quarter before a damburst of scoring by the run-and-shoot offense.

The Gaels had their homecoming squashed by Sacramento State as they failed to come all the way back from a 21-0 halftime deficit and lost, 21-14. Sacramento held them to 12 yards rushing.

"It's getting toward midseason for them — they should be playing better," said SF State coach Vic Rowen of the 0-3 Gaels, who also lost to Cal Lutheran and ninth-rated (Division II) Cal State Hayward.

Rich Strasser again showed why he is one of the best quarterbacks in the small college ranks, completing 30 of 59 passes for 395 yards and two touchdowns against Northridge.

"Strasser played well under great pressure," Rowen said, but the offense was too one-dimensional.

The Gators could only get 15 yards from their 26 rushing attempts.

"We couldn't run at all. They shut (running back Keith) Yeager off, and we couldn't do the things we were able to do against Lutheran. The difference in the game was their ability to run the ball."

The big play bedeviled the Gators again this week. Defensive end Mike Winston's neck injury early in the game forced another change in the secondary, and the Matadors picked on his replacement, freshman Derrick Jackson, said Rowen.

"If there's one area you'd rather not have suspect, it's the secondary, because if they make an error, it's often a big one."

Northridge quarterback Chris Parker completed a third-and-12 pass for 38 yards to the SF 2-yard-line, setting up their first touchdown. Parker also passed for 29 yards on third and seven for their third score of the half, but the back breaker came in the third quarter.

Northridge led 24-17 and had the ball at the SF 46 (after a long punt return) when Parker went deep on first down to Albany High grad Kenny Garrett for 35 yards. The Matadors punched it in from the 11 in three plays to lead 31-17 as the quarter ended.

A Strasser pass was picked off and returned 56 yards only a minute into the final period, ending another promising drive for SF State. Parker then threw for a touchdown pass of 27 yards on third and ten, and it was over except for a late Northridge field goal.

"We're more comfortable than I thought we would be (with the offense) at this point," said Northridge coach Tom Keele.

"It was a heck of a game until midway through the third quarter," Keele said. "If SF scored before the half, it could well have been a turning point."

The Gators had a first and goal at the two with seven seconds in the half, but Strasser's pass to Jaime Hill was incomplete. The Gators lined up for a half-ending field goal, but a bad snap forced Strasser to run left, where he was knocked out of bounds at the one.

A touchdown and extra point would have produced a halftime tie of 21.

SF State started fast Saturday with a 64-yard touchdown pass to tight end Jim Jones three minutes into the game. Jones finished with seven receptions for 126 yards, while wide receiver Ron Teitel caught six for 142 yards.

"He's playing exceptionally well, as good as any SF State wide receiver," said Rowen.

"In time, we'll be a better team," said Rowen of his young secondary.

"Every now and then, we give up the big play. . ."

By Darcy Padilla

Collette Bowler (22) blocks a Davis kick.

Women corral Aggies

By Ross Larsen

Good offensive speed and almost flawless defense gave the women's soccer team a sound 4-2 victory over UC Davis yesterday, while a last-minute goal by Davis forward Danny Gilbert stole a close match from the men's team, 2-1.

Forward Millie Dydasco, last year's MVP with 14 goals, turned in her best performance of the year with a first-half goal and second-half assist, constantly using her great speed to penetrate the Davis defense.

Assistant women's coach Harvey Diermendjian said that the team bounced back from last week's loss to Sonoma State and played their control game.

After two first half mistakes, Goalkeeper Lisa Hadley played a solid, shutout second half. Defensive control by sweeper Nancy McGovern and assists by forward Micole Bowler also contributed to the victory.

The men's game remained a close defensive struggle despite inconsistent play and defensive confusion on the SF State squad.

After Davis went ahead on a corner kick goal in the first half, forward John Shannon tied the game with a quick-footed drive. But with two minutes left, Gilbert got past a tired and confused Gator defense and scored the winning goal.

Head coach Jack Hyde said the problem was not ability, but concentration.

NORTHRIDGE, 41-17

SF State	6	8	3	0--17
Northridge	14	7	10	10--41

SF- Jones 64 pass from Strasser (kick failed)
CSN- Kane 2 run (Doan kick)
CSN- Davis 40 pass from Parker (Doan kick)
SF- Teitel 13 pass from Strasser (Childs pass from Strasser)
CSN- Davis 4 pass from Parker (Doan kick)
SF- FG Leet 20
CSN- FG Doan 23
CSN- Kane 2 run (Doan kick)
CSN- Uruburu 27 pass from Parker (Doan kick)
CSN- FG Doan 30
A-2741

TEAM STATISTICS

	SF	CSN
First Downs	21	19
Rushes-yards	26-15	29-122
Passing Yards	395	350
Passes	59	48
Punts	8-37.6	6-38.6
Fumbles-lost	1-0	3-0
Penalties-yards	9-89	12-100

INDIVIDUAL LEADERS
RUSHING--SF, Haynes 6-11, Yeager 10-10; CSN, Kane 20-99, Brown 2-24
PASSING--SF, Strasser 56-29-1-387, Letofsky 2-1-0-8, Rudy 1-0-0-0; CSN, Parker 48-22-0-350
RECEIVING--SF, Teitel 6-142, Jones 7-126, Haynes 5-46, Martin 2-45, Hill 5-16, Yeager 2-14 Childs 2-11

Sports This Week!

SOCCER (men) — Host Chico State Saturday at 3 p.m., then travel to Hayward on Wednesday for a 4 p.m. match.

SOCCER (women) — Host Chico State Saturday at 12:30 p.m., then visit Hayward Wednesday at 2 p.m.

CROSS-COUNTRY — Both teams run in Saturday's Stanford Invitational, on the Stanford golf course at 10 a.m.

VOLLEYBALL — Tonight Sonoma State comes to the main gym, 7:30 p.m. The team travels to Humboldt State Saturday and Stanislaus State Tuesday for evening matches.

FOOTBALL — The Gators host St. Mary's Saturday at 1 p.m., Cox Stadium.

Runners at Stanford Saturday

The cross-country teams will test their own mettle for the first time this season in Saturday's prestigious Stanford Invitational on the Stanford golf course.

The men's team, with an 11-4 dual meet record, is ranked sixth among NCAA Division II western region schools.

"(Stanford) is a big meet because of the big-time, Division I schools that will be there," said coach Matt Vukicevich. "It will make our conference meet look easy."

The 10,000-meter course follows the edge of the golf course, with many hills and plenty of running in the rough.

"We're in the transition phase between strength work and speed work," he said. The top four Gators were held out of last week's race at Stanislaus to rest for Stanford.

Freshman Mike Shindelus was the top Gator at Turlock, running four miles in 20:38 — "Quite a good time," said Vukicevich, who thinks Shindelus may be the tough fifth man needed to place high at the conference meet Oct. 26.

The Gators are coming along on schedule, he said.

"Mike Levangie, Bob Stone and Mike McManus are as good as any three in the conference, and David Kirk is a very strong fourth man."

As for the rest of the NCAC, "Davis seems to be a clear favorite, but they can be beaten. They don't train any harder than we do. They don't have hills to train on.

"It's all upstairs — half of running is how much you believe in yourselves."

Women's coach Mike Orechia doesn't have a distinct number one runner, but said his top three so far are Mary Etta Boitano, Dianne Burger and Colleen LeDrew.

"(Stanford) is part of our building process toward the conference meet," Orechia said.

The women run 5,000 meters.

"They've been improving every week, and this meet will help them get used to running with some fast people."

Pepperdine University
School of Law

wishes to announce that an admission officer will be on campus to speak with anyone interested in pursuing a legal education. To arrange for an interview or to attend a group session, contact the office listed below.

DATE: Thursday, October 10, 1985
CONTACT: Career Planning & Placement Office

Join Comics and Da-Kind for **Heroes For Hope Day**. All profits from the Heroes For Hope comic book and the Heroes For Hope drawing will be donated to American Friends Service Committee, an organization which collects money for African Famine relief efforts. Anyone who buys a Heroes For Hope comic book will receive a Heroes For Hope poster. The first 144 people who donate $10 to enter the drawing also receive a Heroes For Hope T-shirt and a package of gifts. Many comic book creators will be signing autographs and drawing pictures. There will be free cake and soda at Comics and Da-Kind and balloons will be given at both locations.

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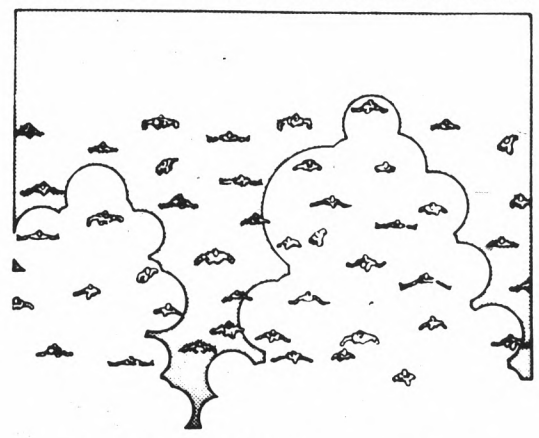

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Transformers Inker
Tentative

Art Nichols
Conan Graphic Novel Inker
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Arthur Adams
Longshot Artist
Comics and Da-Kind 12-6 p.m.

Benton Jue
Cartoonist
Comics and Da-Kind 1:30-6 p.m.

Cindy Martin
Star Wars Artist
Comics and Da-Kind 11:30-3 p.m.

Dennis Yee
Elvira's House of Mystery Artist
Comics and Da-Kind

Gary Shipman
Pro Force Artist
Comics and Da-Kind

Lois Buhalis
Robotech Letterer
Comics and Da-Kind 11:30 -3 p.m.

Mike Mignola
Alpha Flight Artist
Comics and Da-Kind 12-6 p.m.

Steve Leialoha
Secret Wars Inkers
West Portal 1-3 p.m.

Tom Orzechowski
X-Men Letterer
Comics and Da-Kind 11:30-3 p.m.

Trina Robbins
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From 11:00 to 7:00 pm **and at the**
Comics and Da Kind-Booth, Western Days Street Fair, West Portal Avenue, San Francisco
From 9:00 to 4:00 pm

CFA

Continued from page 1

two semesters, a two-year contract after four semesters, and a three-year contract after eight semesters.

After the second three-year contract (10 years of employment), the union wants the university to offer lecturers permanent employment with access to the tenure track.

"We have lecturers who have been lecturing for 18 to 20 years," said Shadwick. "There is currently no guarantee the system will rehire them."

The university system is now required to offer only a one-year contract after two semesters of employment.

According to the Faculty Affairs office, lecturers (non-tenure track instructors) comprise approximately 49 percent of SF State's faculty.

Money for the professional development program would be used for conferences, faculty exchange programs, training programs, leaves for scholarly or creative endeavors, business trips and similar faculty activities. Shadwick said she is optimistic about negotiations because the CFA and trustees have an opportunity to "make changes for quality education."

However, Nube Schweitzer, SF State CFA chapter president, said he expects the CSU to bargain very hard.

CFA has already planned statewide colloquiums to educate faculty on contract issues. Shadwick said faculty members are so busy they rarely have time to keep abreast of their own labor issues.

Union membership at SF State increased 10 percent in the last year, said Schweitzer, bringing union membership to about 535 in September.

Lessons in law

The SF State Legal Referral Center is sponsoring seminars on various topics such as landlord/tenant relations, personal injury, domestic relations, criminal procedures and immigration on Wednesday nights from 5:30 to 7 p.m. in B112 Student Union. Call 469-1140 for a schedule of topics.

Stop harassment

SF State Sexual Harassment Officers Art Lathan, Sally Lovett and Helen Stewart are recruiting volunteer sexual harassment advisers.

No experience is required. "All we're looking for are people with good sense, sensitivity and some straightforward listening and interviewing skills . . : people who know what confidentiality means," said Lovett.

Volunteers will, if selected, provide informatio about SF State's harassment policy and refer serious complaints to the sexual harassment officers. There is a short training program for advisers.

If interested, call Sally Lovett at 469-2208 by Oct. 9.

Senate

Continued from page 1

The new degree proposal is intended to provide better identification and recognition of graduates and to attract prospective engineering applicants, said Mamdouh Abo-El-Ata, chair of the Engineering Division.

The senate delayed action on a proposed regulation of graduation requirements after several members debated whether it was in the student's best interest.

The proposal would require students who are changing or declaring majors to comply with the requirements listed for the major in the current University Bulletin at the time of change, rather than the bulletin of the year they entered the university.

The senate also discussed proposed changes in the structure of the Academic Affairs office. New positions include a director of University Research, a director of International Programs and an associate dean for Academic Planning and Review.

Senate members expressed concern that the measure was still unclear, and the issue will be discussed again at the next meeting.

Epstein

Continued from page 7

Epstein said he relied heavily on the special collections/archives in SF State's library for news clips and out takes from local television stations.

All of the clips amounted to 20 hours of film footage and 10 months of editing, he said.

The New Jersey-born director has also worked on other award-winning documentaries about gay men and women. His first, "Word is Out," won The Columbia-Dupont Citation for Broadcast Journalism award. He has edited or co-edited feature films, such as "The Invasion of the Body Snatchers" and "Never Cry Wolf." Although he has won journalism awards, he doesn't consider himself a journalist.

"I think of myself, if I can categorize myself, more as an artist than a journalist," he said. "The difference between being a journalist and being a filmmaker is that the journalist has to go out there and tell the story from as many different points of view as possible. In filmmaking, you have the freedom to make more of a personal statement."

Epstein arrived in the Bay Area 10 years ago after leaving a Massachusetts college and he worked at odd jobs for a year. He answered an ad in Francis Coppola's City Magazine and his film career was born.

The Oscar, he feels, has boosted his credibility but hasn't made him in demand like it would for a non-documentary filmmaker.

"I am not aspiring to get into Hollywood," he said. "Those doors have not opened."

"But from my point of view, the film says everything I wanted to say," he said. "I certainly think the film is important for gay people because it is important for humanity."

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THURSDAY-October 10th
GRADUATE STUDIES DAY
STUDENT UNION 11 am-4 pm
Graduate Studies Opportunities Faire
Barbary Coast 11 am-2 pm
Representative of over 40 University and all SFSU Schools will provide personal contact and information. This gathering of post-graduate information & resources is the week's main event.

Graduate Opportunities Reception Area
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This informal environment will offer graduate faculty and interested students or guests and opportunity to meet, share refeshments and discuss graduate options & prospects.

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Doda

Continued from page 7

breasts together several times near his face. Everyone laughs in astonishment, including his wife . . .

Doda has been laughing during the interview. More questions. Her laughter ebbs as she hugs a Calistoga.

"I don't know what the answer is," she says, wearily. "The answer is to get out and go somewhere. But you know, it's like, where do you go? What do you do? You know . . . you've got to get an act together . . ."

. . . Doda's pectoral muscles won't quit. She struts on stage like a muscle man, her breasts bouncing every time those pectorals flex. She coaxes a customer to take his shirt off and they flex their muscles together. He can't compete . . .

. . . Doda has had her share of one-night stands and she doesn't like them.

"You see, it's over with and that's all it is. It's just a memory and it's not a good memory because it will never happen again."

She says men stalk the one-night stand, but "they are still from the old school of thought. They want a woman who's not that easy."

For Doda, dating men is like playing cards. Don't show your whole hand on the first deal.

"You've always gotta be interested and smile and blah blah blah be cute and all that." she says. It's a game.

"I don't like it either, but you have to do it . . ."

. . . "You have just seen the fabulous Miss Carol Doda," a voice blasts over the PA system as Doda flits off the stage after a dazzling fan dance.

The "unhooker's" amused spouse found Doda's act exhilarating. "She was relaxed and she didn't seem dirty."

Another patron was disappointed. "I thought it would be more artistic . . . not the bumps and grinds," he says.

"It's slave labor, let me tell ya," Doda says.

Doda towers over Columbus and Broadway. Her hair shines poster-paint yellow. Her skin glows carmelian-crayon pink. Nipples wink red neon. An idol whose breasts can suffocate. An American myth.

"We want a picture of the real you — behind the scenes," says a photographer.

She offers him publicity shots.

"But they *are* the real me."

Violinists sought

The SF State Symphony Orchestra, under the direction of Prof. Laszlo Varga, is seeking string players, especially violinists, for the 1985-86 academic year.

Rehearsals will be held Mondays and Wednesdays from 4 to 6 p.m. Any member of the university community may audition for the symphony, for which university credit is available. For information on auditions, call Varga at 469-1358.

Esposto

Continued from page 1

a scramble to get to each on the huge Maryland campus. The swimming was held 30 miles away at Gallaudet College.

The track events for his class were held after a storm had passed, and the chairs sent up rooster tails of spray during each race.

The competition was tough, said Esposto, but the most important part was "the element of mutual support for one another. Sharing equipment and techniques, how to better your times.

"I was pretty relaxed, enjoying it all and talking to others between events." His wife Linda and sons, Timothy and Andy, met him at the airport. "I've never been so sore in my life," he said.

Though he went "just to have a good time, win or lose," it was still great to perform so well.

He gave each of his sons a gold medal, and gives much credit to those at the Veterans Hospital, the Recreation Center for the Handicapped, Disabled Student Services and Adaptive PE at SF State.

"Giving credit where it's due makes their work meaningful. They don't get paid that great and suffer a lot of burnout," he said.

"People at Palo Alto were more excited about us doing good than I was. I felt real good for them because they do so much for us."

Esposto also appreciates the accessibility of SF State and the gracious help of students, though he feels some of the older buildings on campus need electric doors.

What's next besides his triumphant return to the Wheelchair Games in 1986? There will be an awards dinner for participants on Saturday, then back to his studies (he's four units short of junior status, undeclared major) and training. Esposto, formerly an avid kayaker, is looking for a way to a adapt the boat to his needs.

He prefers the positive approach these days. "I've been frustrated, but no matter how much talent you have, perseverance and persistence will outdo it any day."

Esposto cautions against stereotypes of handicapped people. Don't take the student in a wheelchair at face value — "He's not just pushing around campus. He's in training."

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Jon D. Schorle, Director

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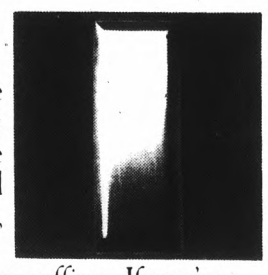

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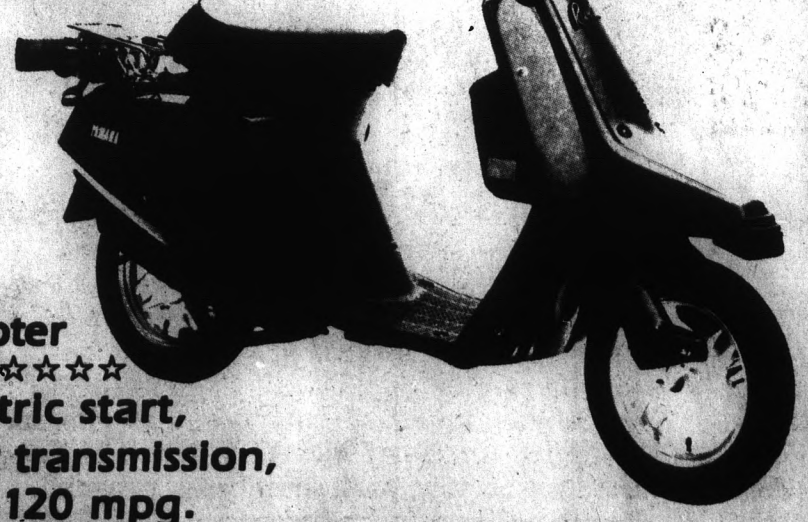

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Backwords

"I want muscle!"

By Gayle Robinson

Pioneers of the muscular female body date as far back as the late 1800s, when women like Belgian Athleta delighted onlookers by lifting a platform upon which stood a man and two ponies, weighing a total of 900 pounds. Feats of this kind were commonly performed in circus acts by at least a dozen women until 1905.

After 1905, women's power lifting and body building all but disappeared until it sprang to life almost full-blown in the United States in 1979 with The Best in the World contest, followed by the Ms. Olympia contest in 1980.

Today, body building and power lifting are considered sports. Weight training, as opposed to power lifting and body building, is non-competitive but can be used to prepare for competition. The number of women who spend hours a week weight training is steadily growing. Among them is Sherri Bonnell, a full-time psychology student at SF State who spends eight to 10 hours a week lifting weights.

Bonnell became interested in weight training in October 1983 after marrying Michael Bonnell, who is a body builder. However, she didn't begin working out with weights until July, when she was diagnosed as a diabetic.

"Even though I'm a diabetic, I am probably healthier than the average person," she said.

According to Capt. Debbie Snow, head doctor of the Ambulatory Internal Medicine Clinic at Letterman Hospital in San Francisco, diabetics are usually encouraged to maintain a regular exercise program and a well-balanced diet along with their insulin intake.

The body cells of diabetics do not take in sugar from the bloodstream effectively. However, the body cells need sugar to function properly. So diabetics must use insulin, which enables the cells to take in sugar.

"When a person increases their physical activity, the amount of insulin their body requires is automatically reduced. On the other hand, if a diabetic is not active, their body requires more insulin," Snow said.

Bonnell keeps her insulin intake low by running and biking, in addition to weight training. On three days during the week she runs two-and-a-half miles, and on weekends goes for long bike rides. Her last trip was 22 miles.

"It doesn't matter if you're weight training or body building, like Michael," Bonnell said. "Some type of aerobic exercise should be included in weekly workouts. Using weights will either tone or build your muscles, while aerobic exercises will get your heart rate going."

Bonnell is convinced a good weight-training program provides great rewards, and she takes advantage of them.

Besides changing her physical appearance, weight training has improved her self-confidence, taught her self-discipline and greatly reduced stress in her life, Bonnell said.

In addition to weight training, Bonnell carries 16 units and works part time counseling emotionally disturbed children.

"With a schedule like mine, life can be very stressful," Bonnell said, "but when I work out, I am able to release a lot of tension. And when the tension is gone, I can relax."

Bonnell said she can now study longer and has more patience with the children she counsels.

Bonnell also said that "although the rewards are sweet, weight training is not a fun thing to do.

"Sometimes it's boring and it commands a lot of hard work. But if you keep working hard, after awhile you understand that any goal worth attaining is going to require hard work. Now if I want something, I won't give up just because the pressure is on. I go for it because I know that hard work and patience will pay off."

The number of women competing at amateur championships has increased more than threefold, from 40 to 150 since 1980, when the first Ms. Olympia contest was held. According to the International Federation of Body Builders, which oversees the professional ranks, as many as 12,000 women will flex competitively this year, up from 5,000 in 1984.

Weight trainers at What a Racket in Daly City, and Weight City and The Women's Fitness Center in San Francisco all report an increase in the number of women in their gyms. SF State's track and field coach Harry Marra, who has taught weight training the past five years, has noticed an increase in his classes.

"Two or three years ago the ratio of men to women was 75 percent men. Now 50 percent of my students are women," Marra said. "There's no longer a stigma attached to women sweating."

Bonnell isn't interested in competing. Instead she enjoys working hard to keep her body fit and trim. Her workouts are designed specifically to tone and firm her muscles through high-intensity training. Using lighter weights than a body builder would use, Bonnell pushes her body to fatigue by doing as many repetitions as she can. The result is a body that has tight, well-defined and shapely muscles.

"It only took me about a month to notice a change in my figure," she said. "The first thing I noticed was that my waist got a lot smaller."

Michael's workouts are just the opposite of Sherri's; he wants to increase the size of his muscles. By using progressively heavier weights and fewer repetitions, he has caused his muscles to bulge and ripple. For him, seeing how huge he can get is what it's all about.

All this exercise has caused the Bonnells' food bill to skyrocket. "I used to cook for just the two of us, but now I cook enough food for eight people. And we never have any leftovers," Sherri said.

Sherri stands 5 feet 8 inches and weighs 135 pounds, while Michael stands 6 feet 8 inches and weighs 235 pounds, and neither betrays an ounce of fat.

Her ultimate goal is to look like body builder Corinna Everson, the 1984 Ms. Olympia. Everson's muscles aren't overly vascular, rippled or stringy but full and cleanly separated.

Bonnell believes most body builders use steroids. But she stresses that she would never use them.

Steroids, or growth hormones, are known as performance-enhancing drugs, which build up muscle tissue and increase strength. They can be injected directly into the bloodstream but are usually taken orally.

Women taking the drug for long periods without giving their body a break may experience a shutting down of their normal menstrual cycle, increased facial hair and deepening of the voice.

"If you stay around a gym long enough, you can always tell who's doing it," she said. "I've even been to some gyms where you can walk right up to the counter and buy it, although some people I know just go to their doctor and ask for it."

For anyone interested in beginning a weight-training or body-building program, Bonnell suggests checking with a doctor first. Then, she said, start out slowly, but work hard and don't give up.

"I have seen so many people give up because they try to go too fast, and if you go too fast you may injure yourself."

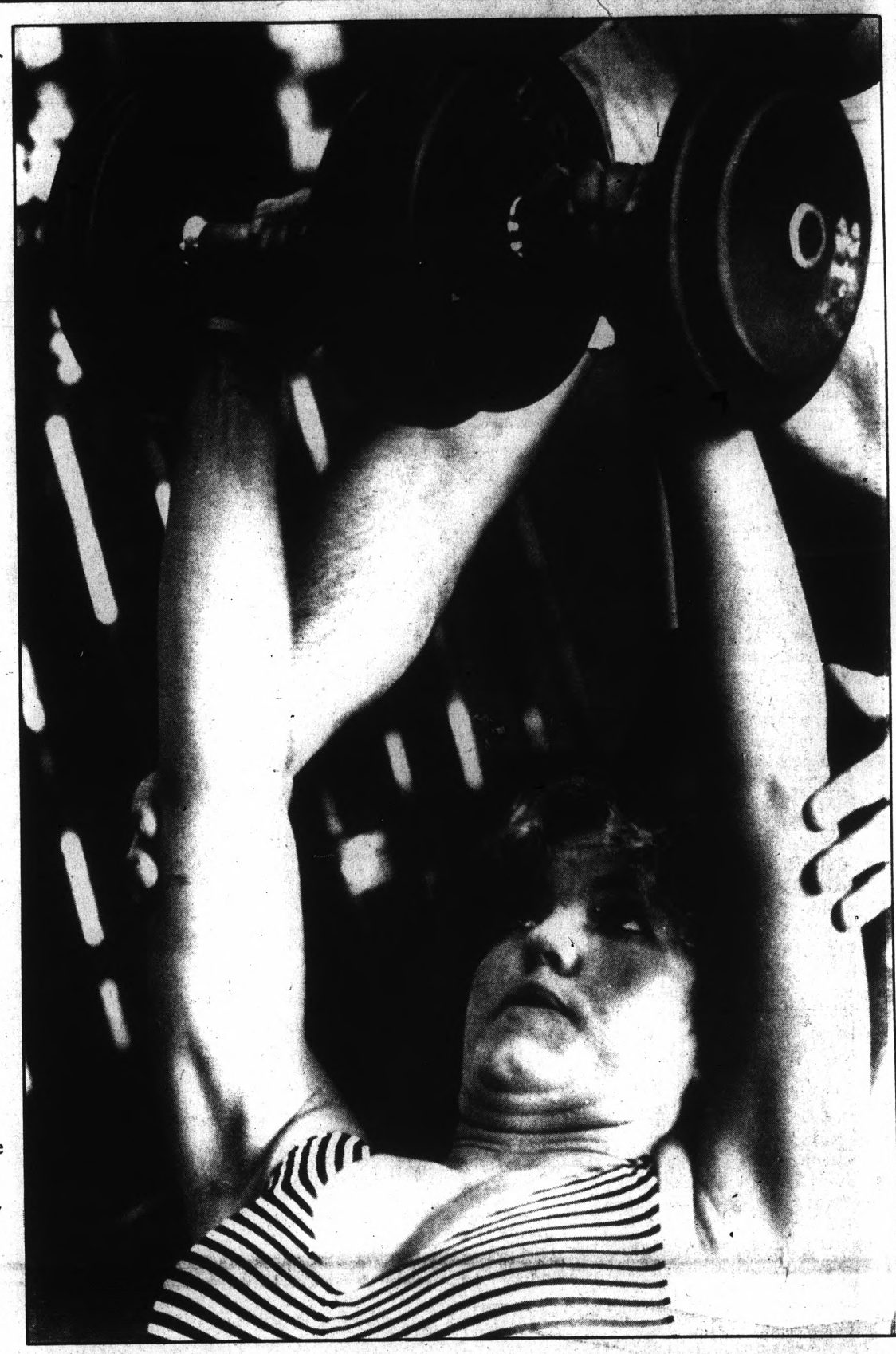
"But whatever you do," she said, "don't let the men at the gym intimidate you.

"When I first started going to the gym, some men would come over and take my weights without finding out if I was finished with them or not. But this type of behavior stopped after three or four months when they could see that I was serious about what I was doing."

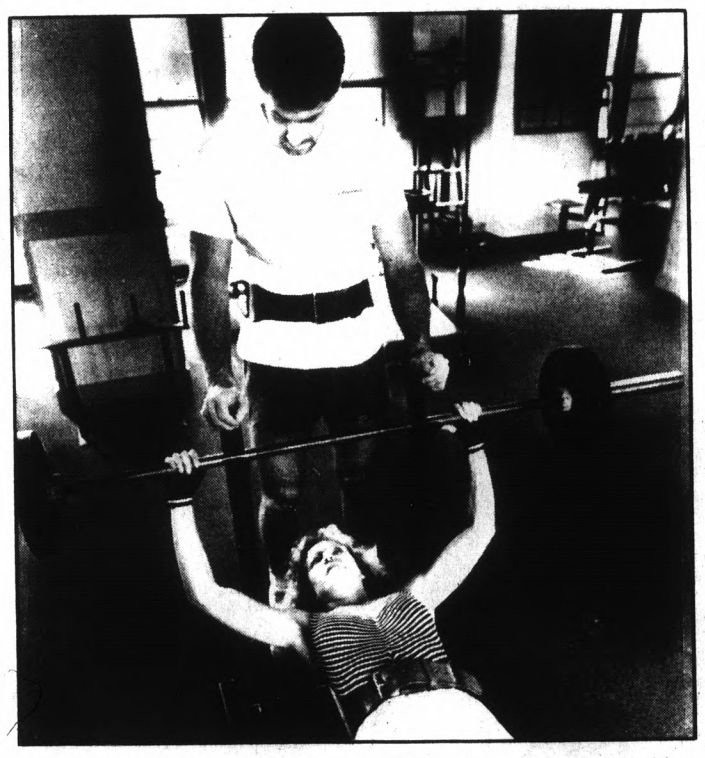
Bonnell prefers using free weights instead of Nautilus equipment. Free weights can be used for a variety of exercises and work groups of muscles, while Nautilus equipment can be used for only one exercise that works one muscle.

Her plans for the future include buying a house and converting the basement into a gym. She would like to have a baby, too. But will a baby slow her down?

"No! With a gym in the house we won't have any excuse for missing a workout. And if we have to, we can just move the baby's playpen into the gym."

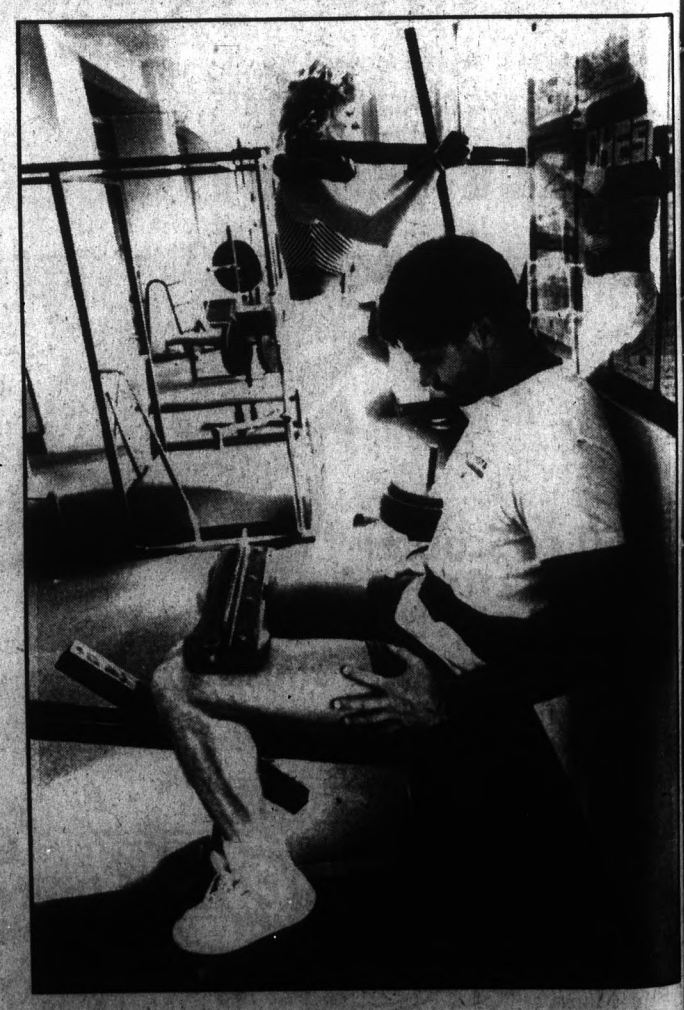


SF State student Sherri Bonnell is among the growing number of weight lifters. Here, she does an incline dumbell press using 31 pounds.



Sherri warms up with a 65 pound bench press, spotted by husband Michael. Most workouts are done together.

Photos by Mary Glass



Michael does sitting calf raises, using 110 pounds, while Sherri does standing calf raises using 175 pounds.

Sherri spots herself for correct form while shoulder pressing 60 pounds.